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ABSTRACT

This is a student's programmed text for Level Beta of a humanistic approach to instruction of Classical Greek and Greek culture in secondary schools. The goals of the program are to help students become aware of: (1) the impact of Hellenic civilization on contemporary society, including the impact of the Greek language on English; (2) the similarities and differences between classical civilization and that of the present; and (3) Classical Greek as a viable form of communication within its cultural milieu. The programed text is divided into five units: (1) Kings, Tyrants and Democracy, (2) Athens, (3) Sparta, (4) the Struggle with Persia, and (5) the Golden Age. Each unit consists of a series of sentences or paragraphs with information to be supplied by the student. The content of the units is divided between cultural and historical material and material for language instruction. Language is taught by audiolingual methods, according to principles of structural linguistics. The appendix contains an edited English version of the Hippolytus, by Euripides, accompanied by a discussion. It follows the same format of the units, with some of the dialogue presented in Greek. (CLK)

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ED112640

ΟΙ ΕΛΛΗΝΕΣ ΗΜΙΝ ΛΕΓΟΥΣΙΝ

THE ANCIENT GREEKS SPEAK TO US

A New Humanistic Approach To Classical Greek and Greek Culture For Secondary Schools

Students' Programmed Text **Level Beta**

FL007032

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FOREWORD TO THE STUDENT

Level Beta of Οἱ Ἕλληνες ἡμῖν λέγουσιν THE ANCIENT GREEKS SPEAK TO US is intended to help you become aware of the impact of the ancient Greeks on our own world and to become aware of the similarities and differences between their civilization and ours. This text is designed to help you grow in your knowledge of the Classical Greek language and in your awareness of the influence of Greek on the English language.

We hope that Level Beta will help foster your interest in Greek language and culture, and we wish you good luck in your studies.

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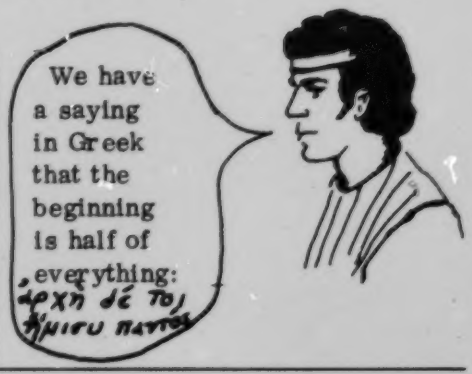
UNIT ONE

KINGS, TYRANTS, AND DEMOCRACY

1. Welcome to Level Beta of
And congratulations to you for having reached this new stage in your study of Greek!



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2. In this unit we are considering how Greek political institutions evolved and their importance to us today. Unlike what many Americans seem to think democracy _____(did/did not) begin in 1776.

did not

---

3. Democracy really was invented thousands of years ago by our spiritual ancestors, the ancient G_____.

Greeks

---

4. But in primitive Greek society - long before democracy was developed - the real power rested with the f_____.

family

---

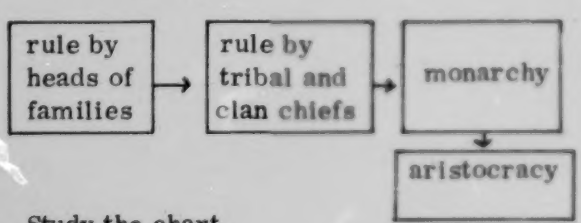
5. Family communities developed. Many families joined together to form tribes and clans. The kings restricted traditional clan rights and subordinated clan chieftains. In the hands of the kings, the city states _____ (became/did not become) stronger.

became

---

6. The king was a constitutional monarch, i.e., his power was limited or defined by custom, law, and religion. The king was the commander-in-chief during war, the archpriest who offered sacrifices to the gods, and the first judge. The monarchy _____ (was/was not) hereditary.

was

7. Various modern countries are constitutional monarchies - though the functions of the monarch differ somewhat from those in ancient Greece. Name two or three modern constitutional monarchies.	The United Kingdom, Sweden, Norway, Denmark, The Netherlands, Canada. (There are other possibilities, of course.)
8. In the Greek city-states the aristocrats or descendants were not happy with the growing power of the king. In many cities the _____ expelled the kings altogether.	aristocrats
9. In city-states where the kings were not expelled there was a strong conservative tradition. The role of the king tended to be reduced to priestly and minor judicial functions. One notable city-state that retained its monarchy was S_____.	Sparta
10. By 750 B.C. practically all Greek cities had became aristocratic republics, i.e., city-states where voting privileges, public and religious offices belonged exclusively to the a_____.	aristocracy
11. This chart summarizes some of what we've been saying:  Study the chart.	
12. In the period of the aristocracies various problems troubled the common people (and, to an extent, the aristocrats). Among these were: a. Poor soil. b. Faulty land distribution. c. The necessity of borrowing.	Many of the newly emerging countries of Asia, Africa, and the Caribbean, are experiencing some or all of these problems to some degree at least.

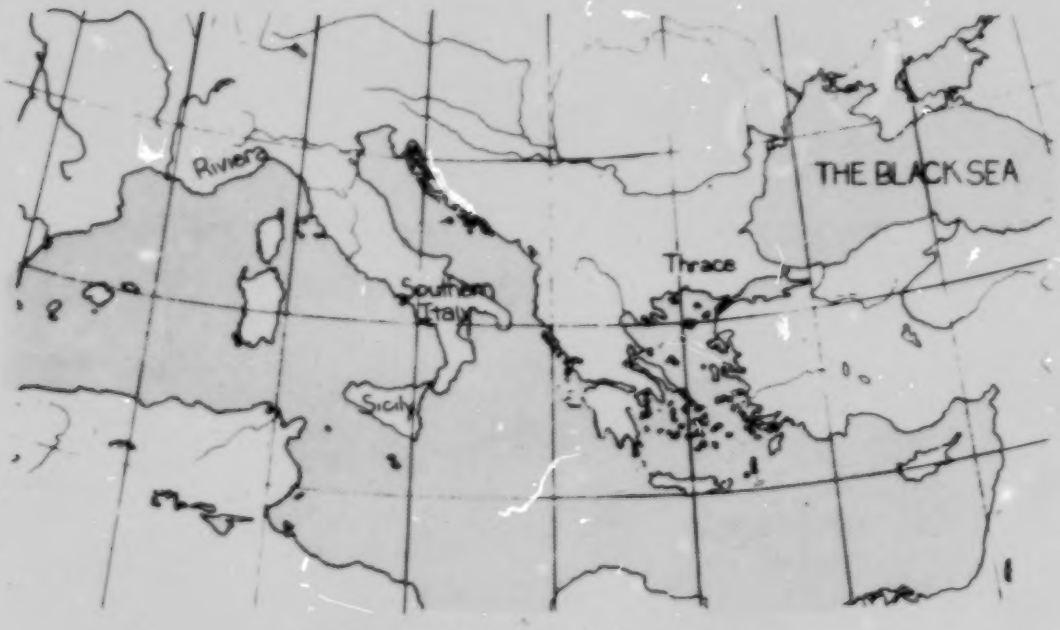
d. The primitiveness of the farming equipment used.

e. The use of money which tended to make the rich richer, instead of barter.

Can you mention some modern countries where the same problems exist?

13. The poor, led by disgruntled aristocrats, found relief from their problems by a new start overseas. Some of the areas colonized by the Greeks included the lands around the Black Sea, Thrace, Sicily, Southern Italy, and the French Riviera.

Study the map below and note the areas colonized.



14. Greek colonies were especially common in southern Italy. One Greek colony there was Neapolis which eventually became the modern city of Naples. Another colony was Posidonia which the Romans called Paestum. This is the site of very impressive Greek temples and monuments. Also in southern Italy was the city of Sybaris. Exciting archaeological work is being done at the site of this ancient colony by the University of Pennsylvania. Southern Italy was so thoroughly Greek, in fact, that the Romans called it "Great Greece" or Magna Graecia.

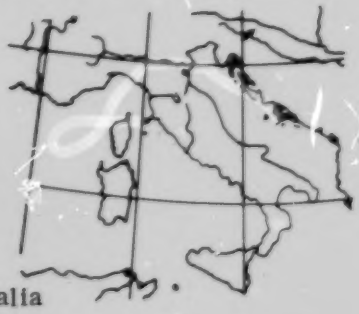
15. In Sicily a famous Greek colony was Syracuse. An American city in the state of New _____ is named after the ancient city.

York

16. On the French Riviera the Greeks founded Massalia where tin and other metals were exchanged for Greek manufactures. Massalia is now known as Marseilles and is a great port city in F_____.

France

17. Study the map below. In the answer column you will see another map - without place names. See if you can locate the places listed below this map in the answer column.



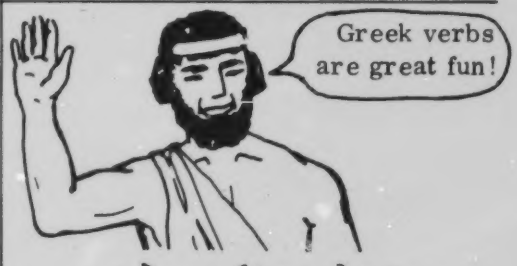
Massalia
Neapolis
Posidonia
Sybaris
Syracuse

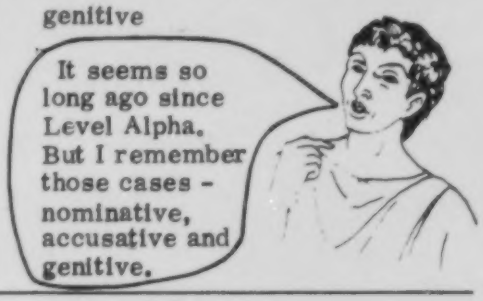
18. In general, planting a colony was a private enterprise directed by a founder or οἰκιστής who was considered the creator of the new city, its customs, and its laws. The οἰκιστής was honored by posterity as the colony's hero. The settlers took sacred fire from the old city and kindled a holy flame in the _____ city.	new
19. The role of the mother city was an active one. It sent out exploratory expeditions and protected the emigrant ships. But the colony was a new polis, a full-fledged state, independent of its mother city except for ties of sentiment. If a colony founded a colony of its own, sentiment dictated that the οἰκιστής or F _____ come from the mother city.	Founder
20. Interestingly, the oracle of Apollo at Delphi served as a coordinator or clearinghouse for colonial plans. Before a colony was sent out, the oracle was consulted. By their recommendations, the priests prevented one mother city from interfering with another. By sending land-hungry poor people overseas, they effectively prevented revolution in the m_____ cities.	mother
21. Generally the mother city made a set of rules for its colony. This set of rules is called a "foundation decree." Some of these decrees are very interesting. Let's read a foundation decree for the colony of Cyrene in northern Africa. The mother city was Thera. Check the locations of these places on the map in the answer column. Read the decree in English and in Greek.	

22. Decided by the assembly. Since Apollo has given a spontaneous prophesy to Battus and the Theraeans ordering them to colonize Cyrene, the Theraeans resolve that Battus be sent to Libya as leader and king: that the Theraeans sail as his companions: that they sail on fair and equal terms, according to family; that one son be conscripted from each family; that those who sail be in the prime of life; and that, of the rest of the Theraeans, any free man who wishes may sail. If the colonists establish the settlement, any of their fellow-citizens who later sails to Libya shall have a share in citizenship and honours and shall be allotted a portion of the unoccupied land. But if they do not establish the settlement and the Theraeans are unable to help them and they suffer inescapable troubles up to five years, let them return from that land without fear to Thera, to their possessions and to be citizens. But he who is unwilling to sail when the city sends him shall be liable to punishment by death and his goods shall be confiscated. And he who receives or protects another, even if it be a father his son or brother his brother, shall suffer the same penalty as the man unwilling to sail. On these conditions they made an agreement, those who stayed here and those who sailed on the colonial expedition, and they put curses on those who should transgress these conditions and not abide by them, whether those living in Libya or those staying in Thera. They moulded wax images and burnt them while they uttered the following imprecation, all of them, having come together, men and women, boys and girls. May he who does not abide by this agreement but transgresses it melt away and dissolve like the images, himself and his seed and his property. But for those who abide by the agreement, both those

[Ἔ]δοξε τᾶι ἐκκλησίαι· ἐπεὶ Ἀπόλλων αὐτομάτιξεν Β[άτ]τωι καὶ Θηραίοις ἀποι[κίξαι] Κυράναν, ὁριστὸν δοκεῖ Θη[ραί]ο[ις] ἀποπέμπεν ἐς τὰν [Λιβ]ύαν Βάττομ μὲν ἀρχαγέτα[ν] τ[ε] καὶ βασιλῆα· ἑταίρους δὲ τοὺς Θηραίους πλέν· ἐπὶ τᾶι ἴσα[ι] κ[αὶ] τᾶι ὁμοίαι πλὲν κατὰ τὸν οἶκον· υἱὸν δὲ ἕνα καταλ[έ]γεσθαι τ[ῶ οἴκω ἑκάστω, πλὲν δὲ] τοὺς ἡβῶντας, καὶ τῶν [ἄλ]λ[ων Θηραίων ἐλευθέρος, [ὅ κα λῆι], πλέν. Αἰ μὲν δέ κα κατέχ[ωντι τὰν οἰκισίαν οἱ ἄποικοι, τῶν οἰκείων τὸγ καταπλέοντ[α] ὕστερον εἰς Λιβύαν καὶ πολιτήμας καὶ τιμᾶμ πεδέχ[εν] καὶ γᾶς τᾶς ἀδεσπότω ἀπολαγχάνεν. Αἰ δέ κα μὴ κατ[έχ]ωντι τὰν οἰκισίαν μηδὲ οἱ Θηραῖοί μιν δύνανται ἐπικουρέ[ν, ἀλλὰ ἀνάγκαι ἀχθῶντι ἔτη ἐπὶ πέντε, ἐκ τᾶς γᾶς ἀπίμ[εν] ἀδιέως Θήρανδε ἐπὶ τὰ αὐτῶν χρήματα καὶ ἤμεμ πολιάτ[ας. Ὅ δέ κα μὴ ἐθέλ]ῃ πλὲν ἀποστελλοίσας τᾶς πόλιος, θανά[σι]μος τένται καὶ τὰ χρήματα ἔστω αὐτοῦ δαμόσια. Ὅ δὲ ἀπ[οδεκόμενος ἢ ἀδίζων ἢ πατὶρ υἱὸν ἢ ἀδελφεὸς ἀδελ]φεὸν παισεῖται ἅπερ ὁ μὴ λέων πλέν. Ἐπὶ τούτοις ὅρκια ἐπ[οιήσαντο οἵ τε αὐτεῖ μένον[τ]ες καὶ οἱ πλέοντες οἰκίξοντε]ς καὶ ἀρὰς ἐποιήσαντο τὸς ταῦτα παρβεῶντας καὶ μὴ ἐμ[μένοντας ἢ τῶν ἐλλιβύαι οἰκεώντων ἢ τῶν αὐτεῖ μεν]όντων. Κηρίνος πλάσαντες κολοσὸς κατέκαιον ἐπα[ρεύμενοι πάντες συνειθόντες καὶ ἄνδρες καὶ γυναῖκ]ες καὶ παῖδες καὶ παιδίσκαι· τὸν μὴ ἐμμένοντα τούτοις τοῖς ὁρκίοις ἀλλὰ παρβεῶντα καταλείβεσθαί νιν καὶ κα]ταρρέν ὥσπερ τὸς κολοσός, καὶ αὐτὸν καὶ γόνον καὶ χρή[ματα. Τοῖσι δὲ ἐμμένοισιν τούτοις τοῖς ὁρκίοις καὶ τοῖς πλέοισι ἐλλιβύαν κ[αὶ τ[οῖς με]νοισι ἐν Θήραι ἦμεν πολλὰ καὶ ἀγαθὰ καὶ αὖ[τοῖς καὶ γό]νοις.

who sail to Libya and those who remain in Thera, may there be abundance and prosperity both for themselves and their descendants.	
23. The decree mentions that the oracle of _____ had ordered the Theraeans to settle Cyrene.	Apollo
24. The punishment for not sailing to the colony when the mother city ordered was _____.	death
25. There are also _____ (severe/slight) limitations on the right to return home.	severe
26. According to Herodotus, Cyrene was a colony of need. It was sent out in time of famine at Thera to reduce population. The colony was then probably set up during 7th Century _____ (B.C./A.D.).	B.C.
27. We might want to compare the foundation decree with the charter given to William Penn by the English King James II to settle what is now Pennsylvania. Penn's charter was probably _____(as/not as) strict as the Cyrenean foundation decree.	not as
28. Colonization affected Greece profoundly. Any Greek could be free, self-respecting, and useful by emigrating. Value was no longer placed on blue blood but on what a man was and what he had. Individual rights were first recognized in the colonies, and the earliest stirring of the democratic spirit took place there. Tradition loosened its hold on Greek frontiersmen just as it _____(did/did not) upon American pioneers.	did

29. We shall talk more about the democratization of Greece later in this unit. But right now let's read the Greek maxims on politics that we have learned thus far. Read each maxim aloud and give the meaning in English. Check your answer. ἄνθρωπος φύσει πολιτικὸν ζῷόν ἐστι.	Man is a social animal by nature. (Aristotle)
30. πολιτικὴ καλῶν καὶ συμφερόντων.	Politics is the science of good and useful things. (Plato)
31. εὐνομία πειθαρχία νόμων σπουδαίων.	Good legislation involves obedience to important laws. (Plato)
32. ὁ δὴ μοχθηρὸς βασιλεὺς τύραννος γίγνεται.	A bad king becomes a tyrant. (Aristotle)
33. ἐν ταῖς δημοκρατίαις κύριος ὁ δῆμος.	In democracies the people are the rulers. (Aristotle)
34. ἀριστοκρατίας μὲν ὁ ὅρος ἀρετή, ὀλιγαρχίας δὲ πλοῦτος, δημοκρατίας δ' ἐλευθερία.	The defining factor of aristocracy is virtue, of oligarchy wealth, and of democracy freedom. (Aristotle)
35. Now copy the quotations from Frames 29-34 carefully into your notebook.	
36. We are now going to review the present and aorist tenses of Greek verbs. Read each of the following pattern sentences written in the present tense. In the answer column you will find the same sentences in the aorist tense. Τὴν πόλιν φιλῶ.	 Τὴν πόλιν ἐφίλησα.
37. Τὴν πόλιν φιλεῖς.	Τὴν πόλιν ἐφίλησας.
38. Τὴν πόλιν φιλεῖ.	Τὴν πόλιν ἐφίλησεν.

39. τὴν πόλιν φιλοῦμεν.	τὴν πόλιν ἐφιλήσαμεν.
40. τὴν πόλιν φιλεῖτε.	τὴν πόλιν ἐφιλήσατε.
41. τὴν πόλιν φιλοῦσι.	τὴν πόλιν ἐφίλησαν.
42. φιλῶ means in English "I love" and ἐφίλησα means "I _____"	loved
43. In the following pattern sentences change the present tense to aorist. Check your answers. ἀριστοκρατίαν μισῶ	ἀριστοκρατίαν ἐμίσησα.
44. ἀριστοκρατίαν μισεῖς.	ἀριστοκρατίαν ἐμίσησας.
45. ἀριστοκρατίαν μισεῖ.	ἀριστοκρατίαν ἐμίσησεν.
46. ἀριστοκρατίαν μισοῦμεν.	ἀριστοκρατίαν ἐμισήσαμεν.
47. ἀριστοκρατίαν μισεῖτε.	ἀριστοκρατίαν ἐμισήσατε.
48. ἀριστοκρατίαν μισοῦσι.	ἀριστοκρατίαν ἐμίσησαν.
49. You will recall from Level Alpha that Greek nouns have cases. The three cases that we have discussed thus far are the nominative, the accusative, and the g_____.	genitive 
50. The nominative case indicates the subject of the sentence; the accusative case indicates the direct object; in general the genitive case indicates possession or the relationship which we express in English with the word o____.	of
51. In the following frames we will give you the singular of various nouns in the nominative, genitive, and accusative cases.	

Read these forms carefully. Then try to give the plural forms. Check your answers.

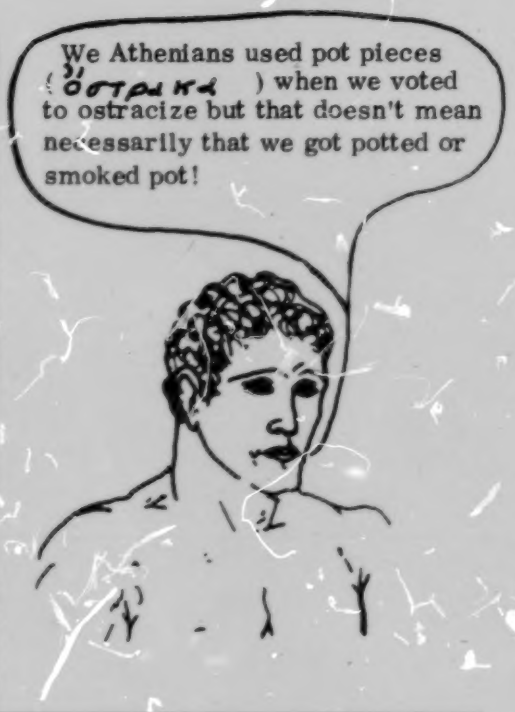
	ὁ θεός τοῦ θεοῦ τὸν θεόν	οἱ θεοί τῶν θεῶν τοὺς θεούς
52.	ἡ κώμη τῆς κώμης τὴν κώμην	αἱ κῶμαι τῶν κωμῶν τὰς κώμας
53.	ἡ μυθολογία τῆς μυθολογίας τὴν μυθολογίαν	αἱ μυθολογίαι τῶν μυθολογιῶν τὰς μυθολογίας
54.	ὁ ἀνήρ τοῦ ἀνδρός τὸν ἄνδρα	οἱ ἄνδρες τῶν ἀνδρῶν τοὺς ἄνδρας
55.	ἡ πόλις τῆς πόλεως τὴν πόλιν	αἱ πόλεις τῶν πόλεων τὰς πόλεις

56. Let's review some of the things we've said about the role of lawgivers in ancient Greece. Originally there were no written laws in Greece. There were only customs, precedents, and usages known to an aristocratic inner circle. When a citizen came up for trial, the proper official would declare and interpret the applicable custom, precedent, or usage. This system tended to work _____(for/against) the poor man.	against
57. During the 7th Century, partially because of the new spirit in Greek political life created by the colonization movement, people began to demand that laws be w_____ d_____.	written down
58. An Athenian named Draco was appointed to write down the laws for his city in the 7th Century. His laws seemed harsh and, according to Plutarch, people said that Draco wrote his laws in blood rather than in ink. Read Plutarch's statement in the answer column.	δι' αἵματος οὐ διὰ μέλανος τοὺς νόμους ὁ Δράκων ἔγραψεν.
59. Today we use the word draconian to mean _____.	harsh or severe
60. Despite the severity of Draco's laws, the underprivileged classes benefited from Draco's work. Arbitrary verdicts were _____(less likely/more likely) when laws were written down and accessible.	less likely
61. Another famous Athenian lawgiver was Solon. Solon made w_____ instead of birth the precondition for election to office.	wealth

62. When a man was elected to office, he became a member of the Areopagus. The Areopagus was a council that met on the hill of Mars to advise the K_____ in his capacity as leader, priest, and judge.	King
63. The Areopagus met on the hill of Mars. The Greek words for "hill of Mars" are _____ _____.	Ἄρειος πάγος
64. The functions and the power of the Areopagus _____(changed/remained the same) over the years.	changed
65. Solon's reforms put the common people in a position to secure the reforms they wanted. Aristotle tells us that some people thought that Solon was a great lawgiver. Now read Aristotle's statement in Greek.	Σόλωνα δ' ἔνιοι μὲν οἴονται νομοθέτην γενέσθαι σπουδαῖον
66. When the city-states failed to solve problems such as discontent among the common people and rivalry among the aristocrats, the most powerful or the wealthiest man would set himself up as a t_____.	tyrant
67. Early in Greek history the word tyrant _____ (always had/did not have) a bad connotation.	did not have
68. Many early Greek tyrants looked after the rights of the common people and tried to bridge the gap between rich and poor. They cultivated the arts, beautified their cities, and organized athletic festivals. Their rule, however, was undemocratic. Aristotle said that a tyrant rules a city according to his own ideas. Read Aristotle's statement in Greek.	τύραννος μὲν ἄρχων πόλεως κατὰ τὴν ἑαυτοῦ διάνοιαν.
69. Aristotle also described tyranny as a bad kind of monarchy. Read his statement in Greek.	φαυλότης γάρ ἐστι μοναρχίας ἡ τυραννίς.

70. After a period of rule by tyrants, a man named Cleisthenes came to power in Athens. He made _____ (drastic/minor) reforms in Athenian political life.	drastic
71. Cleisthenes made landowning unnecessary for citizenship. All free males over twenty were given the right to vote and to hold office. Cleisthenes increased the power of the local units known as demes. He probably created a new council known as the Boule which had executive and legislative functions. It directed diplomacy and finance. It _____(had/did not have) ultimate sovereign power.	did not have
72. The ultimate sovereign power rested with the Ecclesia or assembly of all the c_____.	citizens
73. There was a chief strategos who was something like a president or prime minister. However, he had no power derived from his office. He had to submit his proposals to the E_____ which could reject them and leave him powerless.	Ecclesia
74. The reforms of Cleisthenes tended to increase the power of the popular courts or Heliaea. The old Areopagus tended to have its power _____. (diminished/increased)	diminished
75. One interesting power that the Ecclesia developed was the authority to ostracize or exile from Athens persons suspected of tyrannical designs. The term "ostracize" comes from the Greek word ὄστρακον which means "pot fragment." When the Ecclesia voted on whether to ostracize someone it used little pieces of broken pots as ballots. Copy the Greek word for "pot	

fragment" on your answer pad.


We Athenians used pot pieces (ὄστρακα) when we voted to ostracize but that doesn't mean necessarily that we got potted or smoked pot!

76. Some Greek city-states tended to become democracies. Argos was a good example. Sparta - the most conservative of the Greek cities - remained a m_____.

monarchy
(though the power of the Kings was limited)

77. Now we are going to spend some time reading what some of the Greeks have written about their own political life.

The first passage is a story from Hesiod's poem WORKS AND DAYS. The original Greek is written in the answer slot. After you have read the English, go back and try to read the Greek aloud. If you are listening to tapes, try to imitate the rhythm exactly. Better still get your teacher to read it with you.

78. Now I will tell you a story
for the nobles.
They'll understand it.
This is what the hawk said with
a sneer
when he had caught a nightingale
with his claws in her blood -
splashed neck

and had carried her high among
the clouds, while
the nightingale shrieked pitifully:
"What's the matter with you?
why scream?
Your master has you.
You shall go wherever I take you,
for all your singing
If I like, I can let you go.
If I like, I can eat you for dinner.
He is a fool who tries to match
his strength with the stronger.
He will lose his battle, and
will be shamefully hurt, too."
So spoke the hawk, the bird who
flies so fast on his long wings.

Νὺν δ' αἶνον βασιλεῦσιν ἐρέω φρονέουσι καὶ
αὐτοῖς·
ὣδ' ἴρηξ προσέειπεν ἀηδόνα ποικιλόδειρον
ὕψι μάλ' ἐν νεφέεσσι φέρων ὀνύχεσσι μεμαρπώς·
ἡ δ' ἐλεόν, γναμπτοῖσι πεπαρμένη ἀμφ' ὀνύ-
χεσσι,
κώκυεν· τὴν δ' ἐπιερατέως πρὸς μῦθον ἔειπεν·
Δαιμονίη, τί λέληκας; ἔχει νύ σε πολλὸν
ἀρείων·
τῇ δ' εἶσ', ἣ σ' ἂν ἐγώ περ ἄγω καὶ ἀοιδὸν ἐοῦσαν·
δεῖπνον δ', αἴ κ' ἐθέλω, ποιήσομαι ἠὲ μεθήσω.
ἄφρων δ', ὅς κ' ἐθέλῃ πρὸς κρείσσονας ἀντιφερί-
ζειν·
νίκης τε στέρεται, πρός τ' αἴσχεσιν ἄλγεα πάσχει
Ὣς ἄρα φωνήσας ἴρηξ, ταναοπτέρυξ ὄρνις.

79. Go back to Frame 78 and try to find the English rendering of ἄφρων δ' ὅς κ' ἐθέλῃ πρὸς κρείσσονας ἀντιφερίζειν

"He is a fool who tries to match his strength against the stronger."

80. ἄφρων δ' ὅς κ' ἐθέλῃ πρὸς κρείσσονας ἀντιφερίζειν might mean, _____.

might makes right

81. Hesiod was writing about the suffering of farmers under the oppression of the nobles or aristocracy. In the story, the nobles are represented by the _____.

hawk

82. In this frame we have another short story, this time about the Athenian tyrant, Pisistratus. The story is taken from a history written by Herodotus. First read the English and then read the Greek aloud.

PISISTRATUS BECOMES TYRANT

Pisistratus decided to take over Athens as tyrant. He called together his gang and told them to act as if they sided with the hillmen. And this was his plan.

Πεισίστρατος καταφρονήσας τὴν τυραννίδα ἤγειρε τρίτην στάσιν. συλλέξας δὲ στασιώτας καὶ τῷ λόγῳ τῶν ὑπερακρίων προστὰς μηχανᾶται τοιάδε. τρωματίσας ἑωυτόν τε καὶ ἡμιόνους ἤλασε ἐς τὴν ἀγορὴν τὸ ζεῦγος ὡς ἐκπεφευγὼς τοὺς ἐχθρούς, οἳ μιν ἐλαύνοντα ἐς ἀγρὸν ἠθέλησαν ἀπολέσαι δήθεν, ἐδέατό τε τοῦ δήμου φυλακῆς τινος πρὸς αὐτοῦ κυρῆσαι πρότερον

First, he cut himself up and his mules too so that he'd look as if he'd been attacked. Then he drove his cart into the main square at Athens and told everyone that he had been attacked and had escaped from his enemies who had tried to kill him as he was driving in. He asked the people for some protection. The Athenians were tricked and gave him a chosen set of fighters that he made into clubmen instead of the usual spearmen. So Pisistratus and his gang of clubmen turned around and took the acropolis. And Pisistratus ruled the Athenians. He didn't change any of the laws or the order of offices, and he ruled the city according to its established constitution. He was a fair ruler.

εὐδοκιμήσας ἐν τῇ πρὸς Μεγαρέας γενομένῃ στρατηγίᾳ, Νισαίαν τε ἑλὼν καὶ ἄλλα ἀποδεξάμενος μεγάλα ἔργα. ὁ δὲ δῆμος ὁ τῶν Ἀθηναίων ἐξαπατηθεὶς ἐδωκε οἱ τῶν ἀστῶν κατάλεξας ἄνδρας τούτους οἱ δορυφόροι μὲν οὐκ ἐγένοντο Πεισιστράτου, κορυνηφόροι δέ· ξύλων γὰρ κορύνας ἔχοντες εἵποντό οἱ ὄπισθε. συνεπαναστάντες δὲ οὗτοι ἅμα Πεισιστράτῳ ἔσχον τὴν ἀκρόπολιν. ἔνθα δὴ ὁ Πεισίστρατος ἦρχε Ἀθηναίων, οὔτε τιμὰς τὰς ἐούσας συνταράξας οὔτε θέσμια μεταλλάξας, ἐπί τε τοῖσι κατεστεῶσι ἔτεμε τὴν πόλιν κοσμέων καλῶς τε καὶ εὖ.

83. We said that Herodotus wrote the story. Herodotus was a writer of h_____.	history
84. According to Herodotus, P_____ became tyrant through trickery.	Pisistratus
85. Taking over the acropolis meant taking over the city. The Greek for acropolis is ἀκρόπολις. ἀκρός means highest part in English. πόλις means city. Acropolis means the highest part of the _____.	city
86. Copy the Greek word ἀκρόπολις on a separate piece of paper.	
87. Herodotus says that Pisistratus was a f_____ ruler.	fair
88. Now let's move on to some writings about democracy. In the next frames, you'll have a chance to read what Pericles and the Old Oligarch thought of democracy.	

89. Pericles was a leader in Athens in the 5th Century B. C. As we have already determined, he was very much _____ (in favor of/ against) democracy. In fact, Pericles might be called the champion of Greek democracy.

in favor of

90. The city of Athens was at war in Pericles' time. In the year 430 B. C. the Athenians held a state funeral for all the war dead. Pericles was chosen to speak. Much of his speech was in praise of the Athenian democracy. In Frames 90 and 91 are parts of Pericles' FUNERAL ORATION. Read both the English and Greek versions and try to find some similarities between Greek and American democracies after you read the passage.

Our form of government is not modelled on the constitutions of our neighbors; instead of imitating others we are actually an example to them. So far as the name goes we are called a democracy, because the power rests with the majority instead of a few. But though every citizen has equal rights under the law with respect to his private disputes, high standing and honor in the community depend on a man's merits, his achievement in some pursuit, and no one is debarred by poverty and obscurity of birth from contributing what he can to the well-being of the city. We are a free people not only in our management of public affairs but in our personal tolerance of one another's everyday conduct. We do not get angry at our neighbors for doing as they please, or try to inflict on them the petty marks of disapproval which, though harmless, are so unpleasant to experience. While this spirit of tolerance prevails in our private lives, in our public affairs it is fear more than anything else that keeps us law-abiding, obedient

Χρώμεθα γὰρ πολιτείᾳ οὐ ζηλούσῃ τοὺς τῶν πέλας νόμους, παράδειγμα δὲ μᾶλλον αὐτοὶ ὄντες τισὶν ἢ μιμούμενοι ἑτέρους. καὶ ὀνομα μὲν διὰ το μὴ ἐς ὀλίγους ἀλλ' ἐς πλείονας οἰκεῖν δημοκρατία κέκληται. μέτεστι δὲ κατὰ μὲν τοὺς νόμους πρὸς τὰ ἴδια διάφορα πᾶσι τὸ ἴσον, κατὰ δὲ τὴν ἀξίωσιν, ὡς ἕκαστος ἐν τῳ εὐδοκιμεῖ, οὐκ ἀπὸ μέρους τὸ πλέον ἐς τὰ κοινὰ ἢ ἐπ' ἀρετῆς προτιμᾶται, οὐδ' αὖ κατὰ πενίαν, ἔχων δέ τι ἀγαθὸν δρᾶσαι τὴν πόλιν, ἀξιώματος ἀφανείᾳ κεκώλυται. ἐλευθέρως δὲ τά τε πρὸς τὸ κοινὸν πολιτεύομεν καὶ ἐς τὴν πρὸς ἀλλήλους τῶν καθ' ἡμέραν ἐπιτηδευμάτων ὑποψίαν, οὐ δι' ὀργῆς τὸν πέλας, εἰ καθ' ἡδονήν τι δρᾷ, ἔχοντες, οὐδὲ ἀζημίους μέν, λυπηρὰς δὲ τῇ ὄψει ἀχθηδόνας προστιθέμενοι. ἀνεπαχθῶς δὲ τὰ ἴδια προσομιλοῦντες τὰ δημόσια διὰ δέος μάλιστα οὐ παρανομοῦμεν, τῶν τε αἰεὶ ἐν ἀρχῇ ὄντων ἀκροάσει καὶ τῶν νόμων, καὶ μάλιστα αὐτῶν ὅσοι τε ἐπ' ὠφελίᾳ τῶν ἀδικουμένων κεῖνται καὶ ὅσοι ἄγραφοι ὄντες αἰσχύνην ὁμολογουμένην φέρουσιν.

to the magistrates of the moment and to the laws, especially those whose purpose is to help the victims of wrong-doing and those unwritten laws which men by common consent are ashamed to violate.

91. Not only that, but we have provided for our enjoyment a great variety of relaxations from the day's work: games, contests, festivals lasting through the year, and beautiful private homes and furnishings. To see all this around us every day cheers us and drives away fatigue. Also, thanks to the greatness of Athens, the wares of the whole world find their way to us; we are in a position to enjoy the products of the rest of mankind as easily and naturally as we do our own crops from our own land.

Καὶ μὴν καὶ τῶν πόνων πλείστας ἀναπαύλας τῇ γνώμῃ ἐπορισάμεθα, ἀγῶσι μέν γε καὶ θυσίαις διετησίοις νομίζοντες, ἰδίᾳ δὲ καταπαύσεις ὑπαρτίσιν, ὧν καθ' ἡμέραν ἡ τέρψις τὸ λυπηρὸν ἐκπλήσσει. ἐπεισέρχεται δὲ διὰ μέγεθος τῆς πόλεως ἐκ πάσης γῆς τὰ πάντα, καὶ ξυμβαίνει ἡμῖν μηδὲν οἰκειοτέρᾳ τῇ ἀπολαύσει τὰ αὐτοῦ ἀγαθὰ γιγνόμενα καρποῦσθαι ἢ καὶ τὰ τῶν ἄλλων ἀνθρώπων.

2. The Old Oligarch was an anonymous writer of a political pamphlet concerning the Athenian constitution. His pamphlet was issued during Pericles' time and _____ (favored/criticized) the Athenian democracy.

criticized

93. This frame and the next contain parts of the pamphlet which was called ON THE ATHENIAN DEMOCRACY. Again, read both the English and the Greek.

So I for my part maintain that the Athenian people recognizes which are the decent men among the citizens and which the good-for-nothings, and those who are serviceable and advantageous to them they consciously favor, even though they may be rascals, while the decent people on the other hand they tend to hate. For they think that inborn virtue exists not for their advantage but to their harm, and yet there are some who are by birth of the people, though they are not by disposition democratic.

σὺμοὶ οὖν ἔγωγε τὸν δῆμον τὸν Ἀθηναίων γιγνώσκειν οἵτινες χρηστοί εἰσι τῶν πολιτῶν καὶ οἵτινες πονηροί, γιγνώσκοντες δὲ τοὺς μὲν σφίσιν αὐτοῖς ἐπιτηδείους καὶ συμφόρους φιλοῦσι, κἂν πονηροὶ ὦσι, τοὺς δὲ χρηστοὺς μισοῦσι μᾶλλον· οὐ γὰρ νομίζουσι τὴν ἀρετὴν αὐτοῖς πρὸς τῷ σφετέρῳ ἀγαθῷ πεφυκέναι, ἀλλ' ἐπὶ τῷ κακῷ· καὶ τούναντίον γε τούτων ἔνιοι, ὄντες ὡς ἀληθῶς τοῦ δήμου, τὴν φύσιν οὐ δημοτικοί εἰσι.

94. Democracy for the people themselves I can understand, for to do what is best for oneself is always understandable, but when a man who does not belong to the people chooses to live in a democratic rather than an oligarchic city, it is because he is meditating some injustice and knows that his wickedness is more likely to escape notice in a democractic than in an oligarchic city.	*δημοκρατίαν δ' ἐγὼ μὲν αὐτῷ τῷ δήμῳ συγγιγνώσκω· αὐτὸν μὲν γὰρ εὖ ποιεῖν παντὶ συγγνώμη ἐστίν· ὅστις δὲ μὴ ὢν τοῦ δήμου εἵλετο ἐν δημοκρατουμένῃ πόλει οἰκεῖν μᾶλλον ἢ ἐν ὀλιγαρχουμένῃ, ἀδικεῖν παρεσκευάσατο καὶ ἔχων ὅτι μᾶλλον οἷόν τε διαλαθεῖν κακῶς ὄντι ἐν δημοκρατουμένῃ κακίων μᾶλλον ἢ ἐν ὀλιγαρχουμένῃ.*
95. Pericles seems to trust the goodness and honesty basic to all men. The oligarch does not trust the intentions of anyone. We can say this _____ (is/is not) the basic difference between what the two men say.	is
96. Now let's talk about English derivatives and cognates recently learned. Explain in your own words the meaning of each of the underlined derivatives or cognates. The Greek root is given to help you.	
Physicists are in short supply in America. φύσει	Scientists who study natural laws and processes - excluding biology and chemistry.
97. You can't very easily change your physiognomy. φύσει	facial features that indicate personality or character
98. Yoga can be described as a form of physiotherapy. φύσει	treatment by massage or exercise rather than by drugs

99. Young people should be encouraged to enter politics. πόλις	the profession of conducting governmental affairs
100. There are lots of politicos on City Council. = πόλις	people involved in government
101. Philadelphia's socio-political problems are enormous. πόλις	relating to social and governmental factors
102. Demotic Greek has been used very effectively in poetry. δῆμος	pertaining to the common people
103. "Brotherly love" is not endemic to Philadelphians. δῆμος	peculiar to a particular people
104. The power of big business is such that many people view America as a plutocracy. πλοῦτος	rule by the wealthy
105. Very rich people may be guilty of plutolatry. πλοῦτος	worship of wealth or money
106. You might see some eleutheria in Atlantic City. ἐλευθερία	a type of jellyfish
107. A person who wanted no laws or rules or norms might be called an eleutheromaniac. ἐλευθερία	a person overly zealous for freedom
108. The medical student attended a lecture on hematology. αἵματος	study of the nature and function of the blood
109. The doctor said Joe had a hematoma in his leg. αἵματος	swelling filled by extravasated blood

110. Hematosis is essential to bodily health.
αἵματος

blood formation

111. Graphite is found in lead pencils.
ἔγραψεν

a form of carbon

112. Kool Earl, Chewy, and Cold Duck are graffiti, found in Philadelphia's subway stations.
ἔγραψεν

random writings on walls

113. Almost everyone has some melanin in his skin and hair.
μέλανος

pigment that causes dark coloring of skin and hair

114. Melanesia was so named for its black appearance.
μέλανος

islands in the South Pacific

115. In your Greek notebook at the top of a page write the heading "Word Study." Then divide the page into 3 columns with the headings thus:

Word Study

English Word	Greek Root	Meaning of English Word

116. Copy the English derivatives and cognates, their Greek roots, and their meanings from Frames 96 to 115.

117. Let's review the quotations we learned in this unit. Try to give the Greek for each quotation. Check your answer. Practice the quotations as much as necessary.

"Man is a social animal by nature." (Aristotle)

ἄνθρωπος φύσει πολιτικὸν ζῷον ἐστι.

118. "Politics is the science of good and useful things." (Plato)	ἡ πολιτικὴ καλῶν καὶ συμφερόντων.
119. "Good legislation involves respect for important laws." (Plato)	εὐνομία πειθαρχία νόμων σπουδαίων.
120. "A bad king becomes a tyrant." (Aristotle)	ὁ δὴ μοχθηρὸς βασιλεὺς τύραννος γίγνεται.
121. "In democracies the people are the rulers." (Artistotle)	ἐν ταῖς δημοκρατίαις κύριος ὁ δῆμος.
122. The defining factor of aristocracy is virtue, of oligarchy wealth, and of democracy freedom. (Aristotle)	ἀριστοκρατίας μὲν ὁ ὅρος ἀρετή, ὀλιγαρχίας δὲ πλοῦτος, δημοκρατίας δ' ἐλευθερία
123. "Draco did not write the laws in ink; he wrote them in blood." (Plutarch)	Δράκων οὐ διὰ μέλανος τοὺς νόμους ἀλλὰ διὰ αἵματος ἔγραψεν.
124. "Some people think that Solon was a great lawgiver." (Aristotle)	Σόλωνα δ' ἔνιοι μὲν οἴονται νομοθέτην σπουδαῖον
125. "Tyranny is a bad kind of monarchy." (Aristotle)	φαυλότης γάρ ἐστι μοναρχίας ἡ τυραννίς.
126. "A tyrant rules a city according to his own ideas." (Aristotle)	τύραννος ἄρχων πόλεως κατὰ τὴν ἑαυτοῦ διάνοιαν.
127. Let's review the present and aorist tenses of Greek verbs. Read each of the following sentences. Then answer the Greek question on it in Greek. Check your answer. τὸν παῖδα φιλῶ. τίς φιλεῖ;	φιλῶ
128. τὸν παῖδα φιλεῖς. τίς φιλεῖ;	φιλεῖς
129. τὸν παῖδα φιλεῖ. τίς φιλεῖ;	φιλεῖ

130.	τὸν παῖδα φιλοῦμεν. τίνες φιλοῦσιν;	φιλοῦμεν.
131.	τὸν παῖδα φιλεῖτε. τίνες φιλοῦσιν;	φιλεῖτε.
132.	τὸν παῖδα φιλοῦσιν. τίνες φιλοῦσιν;	φιλοῦσιν.
133.	The conjugational suffixes (or endings) for the present tense are as follows. These endings sometimes change slightly becuase of contractions with verb roots. Copy the suffixes: - ω - ομεν - εις - ετε - ει - ουσι(ν)	
134.	Read each of the following sentences. Then answer the Greek question on it in Greek. Check your answers. τὸν παῖδα ἐφίλησα. τίς ἐφίλησεν;	ἐφίλησα.
135.	τὸν παῖδα ἐφιλησάμεν. τίνες ἐφίλησαν;	ἐφιλησάμεν.
136.	τον παῖδα ἐφίλησας. τίς ἐφίλησεν;	ἐφίλησας.
137.	τὸν παῖδα ἐφίλησεν. τίς ἐφίλησεν;	ἐφίλησεν.

138. Copy the conjugational suffixes (or endings) for the aorist tense: -

$-\sigma\alpha$	$-\sigma\alpha\mu\epsilon\nu$
$-\sigma\alpha\varsigma$	$-\sigma\alpha\tau\epsilon$
$-\sigma\epsilon(\nu)$	$-\sigma\alpha\nu$

Remember that - ϵ is added as a prefix to the verb stem.

139. Now let's review nouns and the three cases we have met thus far. The nominative case indicates the subject of the sentence. The accusative case indicates the direct object. The genitive indicates _____.

possession or the relationship which we express in English, with the word "of."

140. The nominative singular of each noun is given. Try to provide the genitive and accusative singular and the entire plural. Check your answers.

ὁ θεός

τοῦ θεοῦ
τὸν θεόν
οἱ θεοί
τῶν θεῶν
τοὺς θεούς

141.

ἡ κώμη

τῆς κώμης
τὴν κώμην
αἱ κῶμαι
τῶν κωμῶν
τὰς κώμας

142.

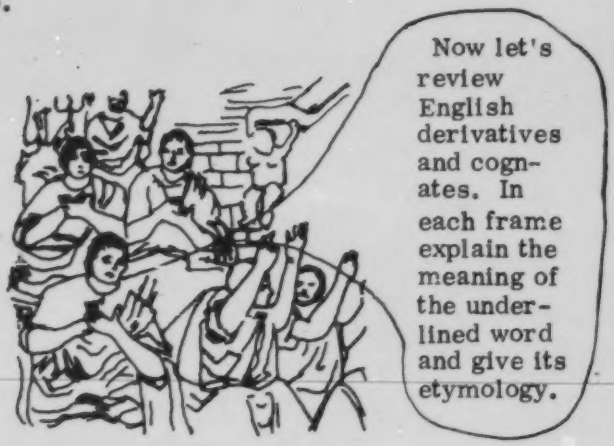
ἡ μυθολογία

τῆς μυθολογίας
τὴν μυθολογίαν
αἱ μυθολογίαι
τῶν μυθολογιῶν
τὰς μυθολογίας

143.

ὁ ἀνήρ

τοῦ ἀνδρός
τὸν ἄνδρα
οἱ ἄνδρες
τῶν ἀνδρῶν
τοὺς ἄνδρας

144. ἡ πόλις	τῆς πόλεως τὴν πόλιν αἱ πόλεις τῶν πόλεων τὰς πόλεις
145. 	
Nuclear <u>physicists</u> are very well paid.	scientists who study natural laws and processes; from "nature"
146. Mick Jagger's <u>physiognomy</u> is world famous.	facial features indicating character or personality; from "nature"
147. <u>Physiotherapy</u> is often used at Einstein Medical Center.	treatment by massage or exercise rather than by drugs; from "nature"
148. The Watergate scandal spotlighted corruption in <u>politics.</u>	the profession of conducting governmental affairs; from πόλις "city state"
149. Local <u>politicos</u> are not always careful about conflict of interest.	people involved in government; from πόλις "city state"
150. The book dealt with the <u>socio-political</u> problems of newly emerging African countries.	relating to social and governmental factors; from πόλις "city state"

151. One form of Modern Greek is called demotic.	of or pertaining to the common people δῆμος "people"
152. Love of good food doesn't seem to be endemic to Italy.	perculiar to a particular people; from δῆμος "people"
153. Plutocracy has been fairly common in world history.	rule by the wealthy; from πλοῦτος "wealth"
154. In the opinion of many people America - as a whole-indulges in plutolatry.	worship of wealth or money; from πλοῦτος "wealth"
155. Eleutheria are found in the ocean.	a type of jelly fish; from ἐλευθερία "freedom"
156. Some adults think the "now" generation consists mainly of eleutheromaniacs.	persons overly zealous for freedom; from ἐλευθερία "freedom"
157. Hematology is not normally studied as a separate subject in high school.	the study of the nature and function of the blood; from αἵματος "blood"
158. The frog developed a hematoma.	swelling filled by extravasated blood; from αἵματος "blood"
159. Hematosis takes place in most animals.	blood formation; from αἵματος "blood"
160. Graphite is a useful material.	a form of carbon; from ἔγραψεν "he wrote"
161. Graffiti are found on many Philadelphia buildings.	random writings on walls; from ἔγραψεν "he wrote"
162. Albinos lack melanin.	pigment that causes dark coloring of skin and hair; from μέλανος "black"
163. Mr. Myers wanted to vacation in Melanesia.	islands in the Pacific; from μέλανος "black"
164. Let's review some of the things we have been saying about the development of Greek political life. The rule by heads of families developed into rule by tribal	

and clan chiefs. Then kings asserted their power. Then the aristocracy became _____. (more powerful/less powerful)	more powerful
165. Various problems troubled the common people during the dominance of the aristocracy. The poor found relief from their problems by a new start overseas. Greek colonies _____ (were/were not) planted in various parts of the Mediterranean world.	were
166. The oracle of Apollo at D_____ served as a coordinator for colonial plans. The role of the mother city was to protect emigrant ships and to send exploratory expeditions. It also made a set of rules known as a "foundation decree." But once established the colony was a new polis, a full-fledged state. It was _____ (independent/not independent) of the mother city.	Delphi independent
167. Colonization affected Greece deeply. Any Greek could be free, self-respecting, and useful by emigrating. The earliest stirring of the democratic spirit took place in the c_____.	colonies
168. In the 7th Century B. C., partially because of the new spirit in Greek political life created by the colonization movement, people began to demand that laws be written down. An Athenian named D_____ was appointed to write down the laws for his city.	Draco
169. Another famous Athenian lawgiver was S_____. He made wealth instead of birth the precondition for election to office.	Solon

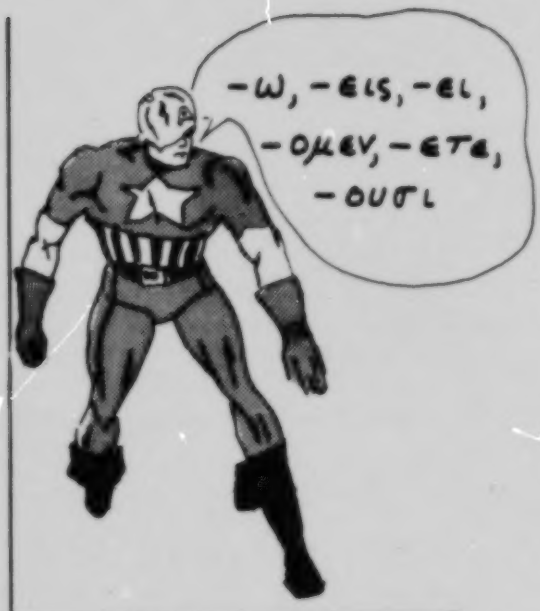
170. When city-states failed to solve problems such as discontent among the common people and rivalry among the aristocrats, a t_____ would set himself up as leader. Tyrants sometimes did constructive things in their cities.	tyrant
171. After a period of rule by tyrants a man named C_____ came to power in Athens. He made drastic reforms in Athenian political life.	Cleisthenes
172. Cleisthenes probably created a new council known as the Boule which had executive and legislative functions. Ultimate power rested with the Ecclesia and assembly of all the citizens. Cleisthenes tended to increase the power of the popular courts (the Heliaea) and diminish the power of the old A_____.	Areopagus
173. In this unit you have studied the following things: a. The development of democracy in ancient Greece. b. Quotations and passages connected with this subject. c. English derivatives and cognates: physicist, physiognomy, physiotherapy; politics, politico, sociopolitical; demotic, endemic; plutocracy, plutolatry; eleutheria, eleutheromaniac; hematology, hematoma, hematosis; graphite, graffiti; melanin, Melanesia. You also reviewed from Level Alpha. a. The nominative, genitive, and accusative case forms and their uses. b. The present and the aorist tenses.	

UNIT TWO

ATHENS

1. Let's start this unit in the Programmed Text by reviewing the quotations about Athens that we have learned. Read each quotation aloud twice. Then copy it down on your answer pad. The source of each quotation is in the answer column.	
τίς δ' εὖρ ἐλαίην; Παλλὰς ἥμος ἤριζε τῷ φυκιοίκῳ ἀρχαίοις ἀμφὶ τῆς Ἀκτῆς.	Pindar
2. αἱ τε λιπαραὶ, καὶ ἰοστέφανοι καὶ ἀοίδιμοι Ἑλλάδος ἕρεισμα, κλειναὶ Ἀθῆναι δαιμόνιον πτολίεθρον.	Callimachus
3. τὸ δ' ἄστυ αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ περιοικουμένη κύκλῳ.	Strabo
4. ἡ γὰρ Ἀττικὴ θεῶν καὶ ἡρώων ἐστὶ κτῆμα.	Strabo
5. Now let's talk about the Greek future tense. The Greek future tense expresses an action that will or is going to take place. In English we often express the idea of futurity with the words shall or w_____.	will
6. The signal for the future tense in Greek is generally the letter σ which is added to the present stem of the verb. Thus the future of παιδεύω is παιδεύσω and the future of παύω is _____.	παύσω

7. The future tense in Greek uses the same endings as the present. As you recall from Level Alpha these endings are -ω, -εις, -ει, -ομεν, -ετε, -ουσι. Jot these endings down or your answer pad for practice.



8. Sometimes the σ sign of the future combines with other letters. Sometimes the stem of the present indicative changes somewhat when the future is formed. In the following sentences pick out the future tense form. Check your answer.

Παλλὰς Ἀθήνην παιδευσει. — παιδευσει

9. ποιήσω τὸ ἄστυ. — ποιήσω

10. φιλήσομεν τὸ ἄστυ. — φιλήσομεν

11. τὴν ἐλαίαν φιλήσετε. — φιλήσετε

12. οἱ Ἀθηναῖοι γράψουσιν. — γράψουσιν

13. The future tense of εἰμί ("I am") is somewhat irregular. Each of the following sentences uses the future tense of this verb. Make each sentence negative. Check your answers.

Ἀθηναῖος ἔσομαι — Ἀθηναῖος οὐκ ἔσομαι.

14. Ἀθηναῖος ἔσει. — Ἀθηναῖος οὐκ ἔσει.

15. Ἀθηναῖος ἔσται.	Ἀθηναῖος οὐκ ἔσται.
16. Ἀθηναῖοι ἐσόμεθα.	Ἀθηναῖοι οὐκ ἐσόμεθα.
17. Ἀθηναῖοι ἔσεσθε.	Ἀθηναῖοι οὐκ ἔσεσθε.
18. Ἀθηναῖοι ἔσονται.	Ἀθηναῖοι οὐκ ἔσονται.
19. Change the verb in each sentence from present to future. Check your answers. Ἀθηναίους παιδεύω.	Ἀθηναίους παιδεύσω.
20. Ἀθηναίους παιδεύεις.	Ἀθηναίους παιδεύσεις.
21. Ἀθηναίους παιδεύει.	Ἀθηναίους παιδεύσει.
22. Ἀθηναίους παιδεύομεν.	Ἀθηναίους παιδεύσομεν.
23. Ἀθηναίους παιδεύετε.	Ἀθηναίους παιδεύσετε.
24. Ἀθηναίους παιδεύουσιν.	Ἀθηναίους παιδεύσουσιν.
25.	

26. To indicate the person or thing indirectly involved in an action in English we often use the words to or for. The Greek sentence θνητὰ θνητοῖς πρέπει means in English "Mortal things are fitting for mortals." The word θνητοῖς is in the d_____ case and indicates the person or thing involved in the action.	dative
27. Study the chart below which gives the endings for the dative case in Greek. Notice that in the singular the letter "iota" is the sign of the dative case in the singular though it is sometimes written as iota subscript. Dative singular endings -ῃ -ᾳ -ῳ -ι Dative plural endings -αις -οις -σι(ν) Copy the chart on your answer pad.	
28. Identify the dative forms in each of the sentences below. Check your answers.	
θνητὰ θνητοῖς πρέπει.	θνητοῖς
29. θνητὰ τοῖς παιδίοις πρέπει.	τοῖς παιδίοις
30. θνητὰ ταῖς γυναιξὶ πρέπει.	ταῖς γυναιξί
31. θνητὰ ταῖς πόλεσι πρέπει.	ταῖς πόλεσι
32. θνητὰ τῷ ἀνδρὶ πρέπει.	τῷ ἀνδρί
33. χρήματα δίδωμι τῇ ἀδελφῇ.	τῇ ἀδελφῇ
34. χρήματα δίδωμι τῇ γυναικί.	τῇ γυναικί
35. χρήματα δίδωμι τῇ πόλει.	τῇ πόλει

36. χρήματα δίδωμι τῷ βασιλεῖ.	τῷ βασιλεῖ
37. τῷ σοφῷ ξένον οὐδέν	τῷ σοφῷ
38. τῷ ἀνθρώπῳ ξένον οὐδέν	τῷ ἀνθρώπῳ
39. τοῖς ἀνθρώποις ξένον οὐδέν	τοῖς ἀνθρώποις
40. τῷ ἵππῳ ξένον οὐδέν	τῷ ἵππῳ

41. Since we have been talking about the education of an Athenian citizen let's read what Lucian said about the training of Athenian boys. Read the Greek and the English.

Καὶ μὴν καὶ δρομικούς εἶναι ἀσκουμεν αὐτους εἰς μῆκός τε διαρκεῖν ἐθίζοντες καὶ εἰς τὸ ἐν βραχεῖ ὠκύτατον ἐπικουφίζοντες· καὶ ὁ δρόμος οὐ πρὸς τὸ στερρὸν καὶ ἀντίτυπον, ἀλλὰ ἐν ψάμμῳ βαθείᾳ, ἔνθα οὔτε βεβαίως ἀπερεῖσαι τὴν βύσιν οὔτε ἐπιστηρίξαι ῥᾴδιον ὑποσύρομένου πρὸς τὸ ὑπεῖκον τοῦ ποδός. ἀλλὰ καὶ ὑπεράλλεσθαι τάφρον, εἰ δέοι, ἢ εἴ τι ἄλλο ἐμπόδιον, καὶ πρὸς τοῦτο ἀσκοῦνται ἡμῖν, ἔτι καὶ μολυβδίδας χειροπληθεῖς ἐν ταῖν χεροῖν ἔχοντες. εἶτα περὶ ἀκοντίου βολῆς εἰς μῆκος ἁμιλλῶνται. εἶδες δὲ καὶ ἄλλο τι ἐν τῷ γυμνασίῳ χαλκοῦν περιφερές, ἀσπίδι μικρᾷ ἐοικὸς ὄχανον οὐκ ἔχούσῃ οὐδὲ τελαμῶνας, καὶ ἐπειράθης γε αὐτοῦ κειμένου ἐν τῷ μέσῳ καὶ ἐδόκει σοι βαρὺ καὶ δύσληπτον ὑπὸ λειότητος. ἐκεῖνο τοίνυν ἄνω τε ἀναρριπτοῦσιν εἰς τὸν ἀέρα καὶ εἰς τὸ πόρρω, φιλοτιμούμενοι ὅστις ἐπὶ μήκιστον ἐξέλθοι καὶ τοὺς ἄλλους ὑπερβάλοιτο· καὶ ὁ πόνος οὗτος ὤμους τε αὐτῶν κρατύνει καὶ τύιον τοῖς ἄκροις ἐντίθησιν.

We teach the boys to run races which makes them swift of foot and prevents their experiencing shortness of breath. The courses are not on solid ground but are deep in sand where there can never be firm footing. We exercise them likewise in leaping over ditches with leaden weights in their hands and teach them to throw darts a great distance. You must have seen also in the gymnasium a brass thing like a small shield. It was round and without a handle or strings. You picked one up, I remember, and thought it was very heavy and so smooth you could not hold it. This they throw up into the air and straight forward. They try to see who can throw it the farthest. This strengthens their shoulders and gives their limbs full power and agility.

42.

'Ο πηλὸς δὲ καὶ ἡ κόνις, ἅπερ σοι γελοιότερα ἐξ ἀρχῆς ἔδοξεν, ἄκουσον, ὦ θαυμάσιε, ὅτου ἕνεκα ὑποβέβληται. πρῶτον μέν, ὡς μὴ ἐπὶ τὸ κρατιὸν ἡ πτῶσις αὐτοῖς γίγνοιτο. ἀλλ' ἐπὶ τὸ μαλακὸν ἀσφαλῶς πίπτοντες ἕπωνται καὶ τὸν ὦλεσθον ἀνάγκη πλείω γίγνεσθαι, ἱδρύοντων ἐν τῷ πηλῷ, ὃ σὺ ταῖς ἐγχέλεσιν εἴκαζες, οὐκ ἀχρεῖον οὐδὲ γελοῖον ὄν, ἀλλὰ καὶ τοῦτο εἰς ἰσχὺν καὶ τόνον οὐκ ὀλίγα συντελεῖ, ὁπόταν σῦτως ἐχόντων ἀλλήλων ἀναγκάζωνται ἐγκρατῶς ἀντιλαμβάνεσθαι καὶ συνέχειν διολισθάνοντας· αἴρεσθαί τε ἐν πηλῷ ἱδρωκότα μετ' ἐλαίου, ἐκπεσεῖν καὶ διαρρυῆναι τῶν χειρῶν σπουδάζοντα, μὴ μικρὸν εἶναι νόμιζε.'

Ταῦτ' ἔστιν, ἃ τοὺς νέους ἡμεῖς ἀσκοῦμεν οἰόμενοι φύλακας ἡμῖν τῆς πόλεως ἀγαθοὺς γενέσθαι.

As to the dust and dirt, which seemed to you so ridiculous, I will tell you why we have so much of it. *In the first place, we do it* so that the combatants may not hurt themselves on the ground, but fall soft without danger. Secondly, the boys get wet in the mud and look like so many eels, as you called them, and this lubricates their limbs. It is therefore neither useless nor ridiculous, but it promotes strength and agility by obliging the boys to hold on to one another with all their might to prevent slipping. To lift up a youth who is annointed with oil and rolled in the mud is not easy. Thus we exercise our youth, hoping by these means to render them the guardians of our city and good men.

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43. Now let's read what Plutarch, the famous 2nd Century A. D. biographer, wrote about Pericles. Read both the Greek and the English.

οὕτω δὴ φέρων ὁ Περικλῆς τῷ δήμῳ προσενείμεν ἑαυτόν, ἀντὶ τῶν πλουσίων καὶ ὀλίγων τὰ τῶν πολλῶν καὶ πενήτων ἑλόμενος, παρὰ τὴν αὐτοῦ φύσιν ἥκιστα δημοτικὴν οὖσαν. ἀλλ', ὡς ἔοικε, δεδιὼς μὲν ὑποψίᾳ περιπεσεῖν τυραννίδος, ὑπῆλθε τοὺς πολλούς, ἀσφάλειαν μὲν ἑαυτῷ, δύναμιν δὲ κατ' ἐκείνου παρασκευαζόμενος.

And Pericles decided to devote himself to the people, taking the part of the poor and the many instead of the few and the rich. This was contrary to his nature which was not inclined toward the common people. But, it seemed, he feared to be suspected of aiming at tyranny. So he courted the favor of the many, thereby securing safety for himself and power to wield against his rival.

44.

Εὐθὺς δὲ καὶ τοῖς περὶ τὴν δίαιταν ἑτέραν τάξιν ἐπέθηκεν. ὁδὸν τε γὰρ ἐν ἄστει μίαν ἐωρᾶτο τὴν ἐπ' ἀγορὰν καὶ τὸ βουλευτήριον πορευόμενος, κλήσεις τε δείπνων καὶ τὴν τοιαύτην ἅπασαν φιλοφροσύνην καὶ συνήθειαν ἐξέλιπεν, ὡς ἐν οἷς ἐπολιτεύσατο χρόνοις μακροῖς γεγονόσιν πρός μηδένα τῶν φίλων ἐπὶ δεῖπνον ἐλθεῖν, πλὴν Εὐρυπτολέμου τοῦ ἀνεψιοῦ γαμοῦντος ἄχρι τῶν σπονδῶν παραγενόμενος εὐθὺς ἐξανέστη.

He now entered upon a new manner of living. He was never to be seen walking in any street except the one which led to the market place and council chamber. He refused not only invitations to dinner but every kind of friendly or familiar communication. Throughout all the years of his political career, he never invited one of his friends to dine. The only exception was an occasion when his great uncle Eurytolemos gave a wedding feast. Pericles sat at table until wine offerings were poured in honor of the gods at the end of the meal. Then he rose at once and left.

45.

Ὁ δὲ καὶ τῷ δήμῳ τὸ συνεχὲς φεύγων καὶ τῶν κόρων οἷον ἐκ διαλειμμάτων ἐπλησίαζεν, οὐκ ἐπὶ παντὶ πράγματι λέγων, οὐδ' ἀεὶ παριὼν εἰς τὸ πλῆθος, ἀλλ' ἐπιτὼν πρὸς τὰς μεγίλας χρείας ἐπιδιδούς, τἆλλα δὲ φίλους καὶ ῥήτορας ἑτέρους καθιεὶς ἔπραττεν.

And so it was that Pericles tried to avoid the satiety which comes from continual partying. He made his contacts with the people as the occasion demanded. He did not speak on every question nor speak at every opportunity. Rather he offered himself for emergencies.

46. Now let's turn our attention to some of the new English words we've been talking about. The related Greek word is given in brackets.

A demon is an _____.

[δαιμόνιον]

evil spirit or devil

47. Demonolatry is _____. [δαιμόνιον]	devil worship
48. Something is said to be archaic when it survives from an _____. [ἀρχαῖος]	earlier period of time
49. Archaeology is the scientific study of _____ by means of excavation and description of physical remains. [ἀρχαῖος]	ancient culture or antiquity
50. The archaeopteryx is a f_____ bird and is the oldest known type of bird. [ἀρχαῖος]	fossil
51. An animal capable of living on both land and w_____ is called an amphibian. [ἀμφί]	water
52. An amphichroic substance is one showing t_____ different colors. [ἀμφί]	two
53. When a tree is petrified, it is converted into a s_____ substance. [πέτρα]	stony
54. Petrography is the description and systematic classification of _____. [πέτρα]	rocks
55. The Pope, when he claims to speak with Petrine authority, is claiming to speak with the authority of St. _____. [πέτρα]	Peter
56. Heroism is another term for v_____. [ἡρώων]	valor
57. A heroine is a woman admired for her achievements and good q_____. [ἡρώων]	qualities

58. Now copy the derivatives and cognates, their Greek roots, and their meanings from Frames 46-57 into your notebook.

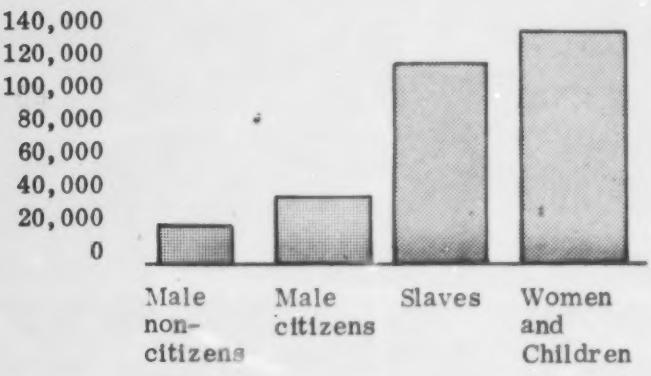
59. Let's spend some time talking about Athens' accomplishments during the height of its glory, the 5th Century B.C.
One of the greatest Athenian accomplishments was the development of democracy. Unlike republics in which one man is elected to speak for many, Athens was a true democracy for its citizens. Every Athenian citizen _____ (spoke/did not speak) for himself.

spoke

60. Such a system of government can only exist where the population is small and intensely civic-minded. Athens met both these conditions. But there was another reason why Athens could afford to be a democracy. Ironically, that reason was slavery. With slaves to handle routine work, Athenian citizens _____ (were/were not) free to give their attention to public affairs.

were

61. Study the following chart on the population of Athens in the Fifth Century B.C. Note that most of the people were not citizens.



62. Women in Athens constituted an underprivileged group. In Periclean Athens a woman's place was theoretically in the home, and her main social obligation was to keep silent. Athenian drama, however, frequently gave women a place of major importance in dramatic action. Pericles himself had a mistress who helped him to write his speeches. Her home was a center of intellectual life in Athens.	
63. Athens worked to take over the leadership of Greece. During the winter of 478-477 B.C., it proposed the formation of a league of Greek states for the purpose of protection against the Persians. This league - called the Delian League because its treasury was located on the island of Delos - included between 250 and 300 members. Each member of the league contributed ships or money. Ultimately Athens' dominance of the league resulted in its becoming the ruler of the league. Athens claimed final jurisdiction over all criminal cases. It transferred the treasury from Delos to Athens. It demanded that everyone use Athenian coinage and the Athenian system of weights and measures. The league was no longer a confederacy but an empire ruled from _____.	Athens
64. Pericles wanted to reveal the glory of Athens in visible form. We owe the great buildings on the Acropolis to his inspiration, insight, and powers of persuasion. He employed the very best architects and artists of his time and persuaded the assembly to make annual grants of money for the cost. The great gateway to the Acropolis was called the Propylaea. The radiantly beautiful Parthenon was the temple of Athena, the spirit of creative and active intelligence and the guardian of Athens. Both the Propylaea and the Parthenon were made of a local marble which	

changed its color with the changing light, varying from gold and honey to rose and gray.	
65. The Parthenon was begun in 447 B. C. and finished in 432 B. C. The architect who designed it was Ictinus. Its decorations were designed by the sculptor Phidias. Write the names of these men on your answer pad.	
66. The Parthenon is one of the largest known Greek temples. Its main outlines are simple. There is not a straight line in the entire building. Standing on a hill, it is visible for miles around from both land and sea. Many people think it is the most beautiful building in the whole world.	
67. In antiquity inside the sanctuary was Phidias' monumental statue of Athena, 40 feet high, fashioned in wood and covered in gold and ivory. Gold was used for the goddess' clothing and ivory for her flesh. Unfortunately the statue _____ (exists/no longer exists).	no longer exists
68. The Parthenon was Athena's temple for nearly 900 years. It was a Christian church for nearly 1000 years and a Moslem mosque for 200 years. In 1687 A. D. the inside of the building was _____ (destroyed/rebuilt) by an explosion.	destroyed
69. Great literature was also produced in the time of Pericles. There were three great masters of Greek tragedy in the 5th Century B. C. whose work has survived in part - Aeschylus Sophocles, and E_____.	Euripides

70. Because Periclean Athens was the intellectual center of Greece, it was visited by prominent scholars and scientists. Among the greatest of these Athenian visitors was "the father of history", H_____.	Herodotus
71. During the same period medicine also developed into a science. Hippocrates formed a school of physicians who followed common practices and developed new discoveries in the field of medicine. Hippocrates stressed the importance of careful observation and diagnosis. Even today, physicians take an oath pledging to seek cures in science and to treat their patients ethically. This oath is called the H_____ Oath.	Hippocratic
72. Let's review the quotations we learned in this unit. Try to fill in the blanks for each quotation. Then try to give the meaning in English and the source of each quotation. Check your answers. Practice the quotations as many times as necessary. αἵ τε λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι Ἑλλάδος ἕρεισμα, κ_____ Ἀ_____ δ_____ π_____.	αἵ τε λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι Ἑλλάδος ἕρεισμα κλειναὶ Ἀθῆναι δαιμόνιον πτολίεθρον. "Famous Athens! Gleaming and violet crowned, the city sung in songs. The mainstay of Greece, city divine." (Pindar)
73. τίς δ' εὗρ ἐλαίην; Παλλάς, ἥμος ἤριζε	τίς δ' εὗρ ἐλαίην Παλλάς, ἥμος ἤριζε τῷ φυκιοίκῳ ἀρχαίοις ἀμφὶ τῆς Ἀκτῆς.

τῷ φυκιοίκῳ ἀ_____ ἀ_____ τ___ Ἀ_____.	"Who brought forth the olive? Pallas when she contended for Attica with the seaweed Dweller in old times." (Callimachus)
74. τὸ δ' ἄστυ αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ π_____ κ_____.	τὸ δ' ἄστυ αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ περι-οικουμένη κύκλῳ. "The city itself is a rock situated in a plain and surrounding by dwellings." (Strabo)
75. ἡ γὰρ Ἀττικὴ θεῶν καὶ ἡ_____ ἐ_____ κ_____.	ἡ γὰρ Ἀττικὴ θεῶν καὶ ἡρώων ἐστὶ κτῆμα. "Attica is the possession of the gods and heroes." (Strabo)
76. οὐδένα δοῦλον ἡ φ_____ π_____.	οὐδενα δοῦλον ἡ φύσις πεποιηκεν "Nature has made no man a slave." (Aristotle)
77. θνητὰ θνητοῖς π_____.	θνητὰ θνητοῖς πρέπει. "Mortal things are fitting for mortals." (Pindar)
78. Let's review the future tense. The letter sigma is the sign of the Greek future. The future ideas is often expressed in English with the words shall or _____.	will

79. Change the verb in the following sentences from present to future. Ἀθηναίους παιδεύει.	Ἀθηναίους παιδεύσει.
80. Ἀθηναίους παιδεύουσιν.	Ἀθηναίους παιδεύσουσιν.
81. Ἀθηναίους φιλοῦμεν.	Ἀθηναίους φιλήσομεν.
82. Ἀθηναίους παύεις.	Ἀθηναίους παύσεις.
83. Ἀθηναίους παύετε.	Ἀθηναίους παυσετε.
84. Ἀθηναίους παιδεύω.	Ἀθηναίους παιδεύσω.
85. To indicate the person or thing indirectly involved in an action in English we often use the words to or for. In Greek the dative case is used to indicate the person or thing involved in the action. Give the meaning in English of the following Greek sentence using the dative case: θνητὰ θνητοῖς πρέπει.	Mortal things are fitting for mortals.
86. In the following pattern sentences identify the dative forms. Check your answers: οὐδὲν δίδωμι τῇ γυναικί.	τῇ γυναικί
87. οὐδὲν δίδωμι τῷ ἀνθρώπῳ.	τῷ ἀνθρώπῳ
88. οὐδὲν δίδωμι τῷ βασιλεῖ.	τῷ βασιλεῖ
89. οὐδὲν δίδωμι τῷ ἀνδρί.	τῷ ἀνδρί

90. οὐδὲν δίδωμι τοῖς παιδίοις.	τοῖς παιδίοις
91. We have talked in this unit about the greatness of Athens. Some of the reasons for Athenian greatness were: a. Athens nourished great writers. b. Athens created some of the world's most beautiful art and architecture. c. Athens was the home of democracy. d. Athens was for sometime the _____ (most/least) powerful city - state in Greece.	most
92. Attica was once composed of small kingdoms or demes. Athens became the strongest of these and attempted to unify Attica. Some attribute the unification to the mythical hero and king of Athens named T_____.	Theseus
93. The Acropolis itself was first occupied by prehistoric people known as the Pelasgo, and then by the Cecropes. Poseidon was the god of the Cecropes. When other Greeks from Attica brought the worship of Athena to the Acropolis, the two deities had a contest over the possession of the city. Zeus appointed gods as judges. Poseidon brought forth a pool of salty water. Athena brought forth the _____. Athena won the contest.	olive tree
94. The nearness of the _____ to Athens made the Athenians excellent sailors. Through trade they made up for what they could not grow.	sea
95. Though Athens was a true democracy in so far as its adult male population was concerned, the city had a substantial slave population. The city - state itself employed slaves as secretaries, clerks, police, and prison attendants. Private individuals used slaves as nurses,	had no

guardians, and servants. Athenian slavery _____ (had/had no) color lines.	
96. Athenian boys were educated in private schools paid for by the boys' fathers. Music, poetry, reading, writing, athletics, and math formed the curriculum. Much attention was given to the reading and memorization of Homer's ILIAD and _____.	ODYSSEY
97. Athenian males owed certain services to the state. For one thing, an Athenian male was subject to 42 years of military service. In addition to military service, he was responsible for participation in the law courts and j_____ system.	jury
98. Women in Athens _____ (were/ were not) underprivileged. In the 5th Century in Athens, a woman's place was theoretically in the home, and she was expected to remain silent.	were
99. Athens formed the Delian League with other Greek city-states for protection against the Persians. Eventually this league developed into a kind of Athenian e_____.	empire
100. The great leader of Athens during the 5th Century who was responsible for the beautification of the Acropolis was P_____.	Pericles
101. The great temple of Athena on the Acropolis is the P_____.	Parthenon
102. Phidias was the sculptor who designed the decorations for the P_____.	Parthenon
103. The great gateway to the Acropolis was called the P_____.	Propylaea

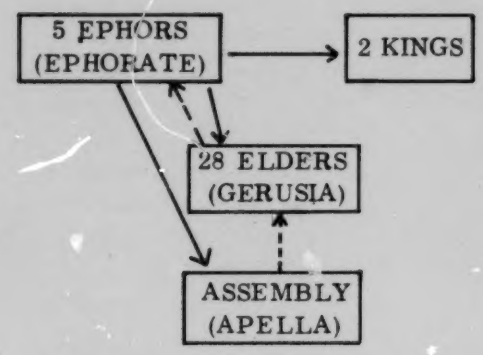
104. The age of Pericles was also known for the great literature it produced. Some of the writers of the period were _____, _____, _____, and _____.	Aeschylus, Sophocles, Euripides, Herodotus
105. A famous physician of the Periclean age was H_____.	Hippocrates
106. Now let's review English derivatives and cognates. In each frame explain the meaning of the underlined word and give its etymology. Satan is a well-known <u>demon</u>.	evil spirit, devil δαιμόνιον "divine"
107. Few people seriously indulge in <u>demonolatry</u>.	devil worship δαιμόνιον "divine"
108. Some of Philadelphia's laws are <u>archaic</u>.	outdated, from an earlier period of time ἀρχαίοις "old"
109. Some students at the University of Pennsylvania major in <u>archaeology</u>.	the scientific study of ancient cultures by means of excavation and description of physical remains ἀρχαίοις "old"
110. It seems safe to say that there are no <u>archaeopteryxes</u> living in Philadelphia.	a kind of extinct fossil bird ἀρχαίοις "old"
111. Horses and elephants are not <u>amphibians</u>.	animals capable of living on both land and water [ἀμφί "with, around, on both sides"]

112. The Parthenon is made of amphichroic marble.	showing two different colors [ἀμφί "with, around, on both sides"]
113. There are no petrified forests in the city.	stony, turned to rock [πέτρα "rock"]
114. Petrography is not a required subject in Philadelphia high schools.	the description and classification of rocks [πέτρα "rock"]
115. The minister ended his sermon with a Petrine quotation.	from St. Peter [πέτρα "rock"]
116. Great heroism was shown by all concerned.	valor [ἡρώων "heroes"]
117. Many nurses are heroines.	women noted for good qualities and achievements [ἡρώων "heroes"]
118. In this unit you have studied the following things: a. The history and culture of Athens. b. Quotations relating to Athens. c. English derivatives and cognates: demon, demonolatry; archaic, archaeology, archaeopteryx; amphibian, amphichroic; petrify, petrography, Petrine; heroism, heroine. d. The dative case - its forms and its use. e. The future tense.	

UNIT THREE

SPARTA

1. Study the chart below which illustrates the structure of the Spartan government.



——→ = supervises
- - - - - → = elects

2. The Spartan government had four branches: the Ephorate, the Kings, the Gerusia, and the Apella. The Gerusia was the important branch since it selected the ephors, controlled the business of the Apella, formulated policy in wartime, and served as judges. Members of the Gerusia were elected by the Apella for life and had to be _____ (over/under) 60 years old at the time of election.

over

3. The Ephorate, or board of 5 Ephors, was elected annually by the Gerusia. The Ephors proposed laws, presided over the Apella, attended meetings of the Gerusia, acted as judges, and directed the secret p_____.

police

4. Plutarch in his BIOGRAPHY OF LYCURGUS, the traditional founder of the Spartan constitution and military and social systems, gives the following

account of the secret police in Sparta. Read it in Greek and English.

ἦν δὲ τοιαύτη· τῶν νέων οἱ ἄρχοντες διὰ χρόνου τοὺς μάλιστα νοῦν ἔχειν δοκοῦντας εἰς τὴν χώραν ἄλλως ἐξέπεμπον, ἔχοντας ἐγχειρίδια καὶ τροφὴν ἀναγκαίαν, ἄλλο δὲ οὐδέν· οἱ δὲ μεθ' ἡμέραν μὲν εἰς ἀσυνδήλους διασπειρόμενοι τόπους, ἀπέκρυπτον ἑαυτοὺς καὶ ἀνεπαύοντο, νύκτωρ δὲ κατιόντες εἰς τὰς ὁδοὺς τῶν εἱλώτων τὸν ἁλισκόμενον ἀπέσφαττον. πολλάκις δὲ καὶ τοῖς ἀγροῖς ἐπιπορευόμενοι τοὺς ῥωμαλεωτάτους καὶ κρατίστους αὐτῶν ἀνῄρουν. ὥσπερ καὶ Θουκυδίδης ἐν τοῖς Πελοποννησιακοῖς ἱστορεῖ τοὺς ἐπ' ἀνδρείᾳ προκριθέντας ὑπὸ τῶν Σπαρτιατῶν στεφανώσασθαι μὲν ὡς ἐλευθέρους γεγονότας, καὶ περιελθεῖν τὰ τῶν θεῶν ἱερά, μικρὸν δὲ ὕστερον ἅπαντας ἀφανεῖς γενέσθαι, πλείονας ἢ δισχιλίους ὄντας, ὡς μήτε παραχρῆμα μήτε ὕστερον ἔχειν τινὰ λέγειν ὅτῳ τρόπῳ διεφθάρησαν. Ἀριστοτέλης δὲ μάλιστά φησι καὶ τοὺς ἐφόρους, ὅταν εἰς τὴν ἀρχὴν καταστῶσι πρῶτον, τοῖς εἵλωσι καταγγέλλειν πόλεμον, ὅπως εὐαγὲς ᾖ τὸ ἀνελεῖν.

Καὶ τἆλλα δὲ τραχέως προσεφέροντο καὶ σκληρῶς αὐτοῖς, ὥστε καὶ πίνειν ἀναγκάζοντες πολὺν ἄκρατον εἰς τὰ συσσίτια παρεισῆγον, ἐπιδεικνύμενοι τὸ μεθύειν οἷόν ἐστι τοῖς νέοις. καὶ ᾠδὰς ἐκέλευον ἄδειν καὶ χορείας χορεύειν ἀγεννεῖς καὶ καταγελάστους, ἀπέχεσθαι δὲ τῶν ἐλευθέρων.

This secret service was of the following nature. The Ephors from time to time sent out into the country at large the most discreet of the young warriors, equipped only with daggers and such supplies as were necessary. In the day time they scattered into obscure and out of the way places, where they hid themselves and lay quiet; but in the night they came down into the highways and killed every Helot whom they caught. Oftentimes, too, they actually traversed the fields where Helots were working and slew the sturdiest and best of them.

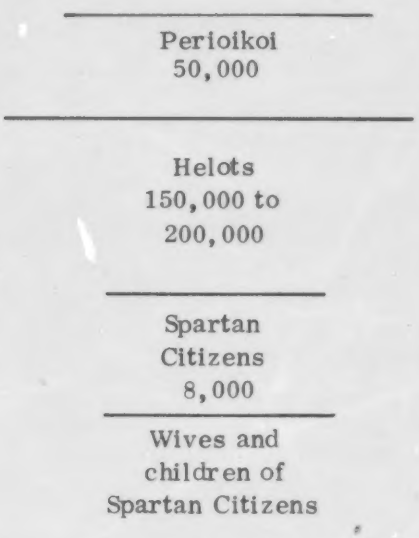
So, too, Thucydides, in his history of the Peloponnesian war, tells us that the Helots who had been judged by the Spartans to be superior in bravery, set wreaths upon their heads in token of their emancipation, and visited the temples of the gods in procession, but a little while afterwards all disappeared, more than two thousand of them, in such a way that no man was able to say, either then or afterwards, how they came by their deaths.

And in other ways also they were harsh and cruel to the Helots. For instance, they would force them to drink too much strong wine, and then introduce them into their public messes, to show the young men what a thing drunkenness was. They also ordered them to sing songs and dance dances that were low and ridiculous, but to let the nobler kind alone.

5. As we learned, the Helots were the slaves of Sparta. They f_____ the land and supported the Spartan citizens.

farmed

6. The great bulk of the population of Sparta consisted of Helots. Much of the population consisted of the perioikoi or neighboring townspeople with local self-government subject to Sparta. Spartan citizens amounted to a minority of the population. The wives and children of Spartan citizens did not hold citizenship.
Study the chart below which indicates the population distribution in Sparta.



7. The chart indicates that there was one Spartan citizen for every 35 non-citizens. This may explain why such _____ (harsh/gentle) measures were used to keep the Helots under control.

harsh

8. The Spartans called their secret service the krypteia - which in fact means secret service. Some of the functions of the krypteia are similar to those of the modern intelligence agencies though, of course, with many differences.
Copy the term krypteia on your answer pad.

9. Now let's turn our attention to the Spartan citizen. He was, of course, a s_____.

soldier

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10. The Spartan poet Tyrtaeus wrote a poem describing the good solider - citizen. In the following frames read an English version of the poem:

I would not say anything for a man nor
take account of him
for any speed of his feet or wrestling
skill he might have,
not if he had all splendors except for
a fighting spirit.
For no man ever proves himself a
good man in war
unless he can endure to face the blood
and the slaughter,
go close against the enemy and fight
with his hands.

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11. Here is courage, mankind's finest
possession, here is
the noblest prize that a young man can
endeavor to win,
and it is a good thing his city and all the
people share with him
when a man plants his feet and stands
in the foremost spears
relentlessly, all thought of foul flight
completely forgotten,
and has well trained his heart to be
steadfast and to endure,
and with words encourages the man who
is stationed beside him.
Here is a man who proves himself to be
valiant in war.

With a sudden rush he turns to flight
the rugged battalions
of the enemy, and sustains the beating waves of assault.

12. And he who so falls among the champions
and loses his sweet life,
so blessing with honor his city, his father, and all his people,
with wounds in his chest, where the spear
that he was facing has transfixed
that massive guard of his shield, and
gone through his breastplate as well,
why, such a man is lamented alike by the young and the elders,
and all his city goes into mourning and grieves for his loss.
His tomb is pointed to with pride, and
so are his children,
and his children's children, and afterward all the race that is his.
His shining glory is never forgotten, his name is remembered,
and he becomes an immortal, though
he lies under the ground,
when one who was a brave man has been killed by the furious War God
standing his ground and fighting hard
for his children and land.

13. But if he escapes the doom of death, the destroyer of bodies,
and wins his battle, and bright renown
for the work of his spear,
all men give place to him alike, the youth and the elders,
and much joy comes his way before he goes down to the dead.
Aging, he has reputation among his citizens. No one
tries to interfere with his honors or
all he deserves;
all men withdraw before his presence,
and yield their seats to him,
the youth, and the men his age, and
even those older than he.

Thus a man should endeavor to reach
this high place of courage
with all his heart, and, so trying, never
be backward in war.

14. You may have recognized a portion of the poem since you learned it in Greek a little while ago.
Let's read the portion of the poem that you know in Greek.

οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται
ἐν πολέμῳ,
εἰ μὴ τετλαίη μὲν ὁρῶν
φόνον αἱματόεντα
καὶ δηίων ὀχέγοιτ' ἐγγύθεν
ἰστάμενος.
ἠ δ' ἀρετὴ, τό γ' ἄριστον
ἐν ἀνθρώποισιν ἄεθλον,
καλλιστόν τε φέρειν
γίγνεται ἀνδρί νέῳ

15. As soon as I finish this laundry I'm going to copy the Greek text of Tyrtaeus' poem from the above frame. I respectfully suggest that you copy the text also!

16. According to Tyrtaeus, mankind's finest possession is _____.	courage
17. The man who displays this particular courage is honored whether he wins or loses the battle. When he dies, he becomes immortal. The quality displayed by Tyrtaeus' good man is summed up by the one Greek word ἀρετὴ, which we translate into English as _____.	courage
18. The word courage _____(describes/does not describe) the meaning of ἀρετὴ completely.	does not describe
19. Similarly, Tyrtaeus' good man is called ἀνὴρ ἀγαθὸς in Greek. ἀγαθὸς means _____(much more than/about the same as) good in English.	much more than
20. Both ἀρετή and ἀγαθός are good examples of what we call one-word concepts that exist in Ancient Greek. No one English word carries the proper meaning of either ἀρετή or ἀγαθός. However, in Sparta, during Tyrtaeus' lifetime, everyone hearing these words would react to them in about the same way. In other words Tyrtaeus' ἀνὴρ ἀγαθὸς _____ (was/was not) the Spartan ideal.	was
21. Now let's turn to the quotations you have learned in this unit. Read the following and give the English equivalent: αὐτὸς γὰρ κρονίων, καλλιστεφάνου πόσις Ἥρης, Ζεὺς Ἡρακλείδαις τήνδε δέδωκε πόλιν.	Zeus, Cronus' son, the lord of bright crowned Hera, Gave this town to the sons of Heracles. (Tyrtaeus)
22. ῥέπει γὰρ ἄντα τῷ σιδάρῳ τὸ καλῶς κιθαρίσδην ὡς ὁ Λακωτικὸς ποιητὴς εἴρηκε.	"A well played lyre rivals war gear any day. Thus says the Spartan poet." (Alcman)

23. Ἐν Λακεδαίμονι καὶ τὸν ἐλεύθερον μάλιστα ἐλεύθερον εἶναι καὶ τὸν δοῦλον μάλιστα δοῦλον.	"In Sparta the freeman is more a freeman than anywhere else in the world, and the slave more a slave." (Plutarch)
24. Οὐκ ἂν εἴη ἀτείχιστος πόλις ἄσπις ἀνδρεσσι, καὶ οὐ πλίνθοις ἐστεφάνωται	"A city will be well fortified which is surrounded by brave men and not by bricks." (Plutarch)
25. Ἢ τὰν ἢ ἐπὶ τᾶς.	"Return with your shield or on it." (Proverb)

26. In the next frames we will read selections from Plutarch's BIOGRAPHY OF LYCURGUS. As you know legend says that Lycurgus formulated the Spartan constitution and social structure early in history. In telling about Lycurgus, Plutarch also tells us much about life in Sparta. Here is what Plutarch says about early childhood in Sparta.

Offspring was not reared at the will of the father, but was taken and carried by him to a place called Lesche, where the elders of the tribes officially examined the infant, and if it was well-built and sturdy, they ordered the father to rear it, and assigned it one of the nine thousand lots of land; but if it was ill-born and deformed, they sent it to the so-called Apothetae, a chasm-like place at the foot of Mount Taygetus, in the conviction that the life of that which nature had not well equipped at the very beginning for health and strength, was of no advantage either to itself or the state.

On the same principle, the women used to bathe their new-born babes not with water, but with wine, thus making a sort of test of their constitutions. For

Τὸ δὲ γενηθὲν οὐκ ἦν κύριος ὁ γεννήσας τρέφειν, ἀλλ' ἔφερε λαβὼν εἰς τόπον τινὰ λέσχην καλούμενον, ἐν ᾧ καθήμενοι τῶν φυλετῶν οἱ πρεσβύτατοι καταμαθόντες τὸ παιδάριον, εἰ μὲν εὐπαγὲς εἴη καὶ ῥωμαλέον, τρέφειν ἐκέλευον, κλῆρον αὐτῷ τῶν ἐνακισχιλίων προσνείμαντες· εἰ δ' ἀγεννὲς καὶ ἄμορφον, ἀπέπεμπον εἰς τὰς λεγομένας Ἀποθέτας, παρὰ Ταΰγετον βαραθρώδη τόπον, ὡς οὔτε αὐτῷ ζῆν ἄμεινον ὂν οὔτε τῇ πόλει τὸ μὴ καλῶς εὐθὺς ἐξ ἀρχῆς πρὸς εὐεξίαν καὶ ῥώμην πεφυκός. ὅθεν οὐδὲ ὕδατι τὰ βρέφη, ἀλλ' οἴνῳ περιέλουον αἱ γυναῖκες, βάσανόν τινα ποιούμεναι τῆς κρίσεως αὐτῶν. λέγεται γὰρ ἐξίστασθαι τὰ ἐπιληπτικὰ καὶ νοσώδη πρὸς τὸν ἄκρατον ἀποσφακελίζοντα, τὰ δ' ὑγιεινὰ μᾶλλον στομοῦσθαι καὶ κρατύνεσθαι τὴν ἕξιν. ἦν δὲ περὶ τὰς τροφὰς ἐπιμέλειά τις μετὰ τέχνης, ὥστ' ἄνευ σπαργάνων ἐκτρεφούσας τὰ βρέφη τοῖς μέλεσι καὶ τοῖς εἴδεσιν ἐλευθέρια ποιεῖν, ἔτι δὲ εὔκολα ταῖς διαίταις καὶ ἀσίκχα καὶ ἀθαμβῆ σκότου καὶ πρὸς ἐρημίαν ἄφοβα καὶ ἄπειρα δυσκολίας ἀγεννοῦς καὶ κλαυθμυρισμῶν. διὸ καὶ τῶν ἔξωθεν ἔνιοι τοῖς τέκνοις Λακωνικὰς ἐωνοῦντο τίτθας·

it is said that epileptic and sickly infants are thrown into convulsions by the strong wine and lose their senses, while the healthy ones are rather tempered by it, like steel, and given a firm habit of body. Their nurses, too, exercised great care and skill; they reared infants without swaddling-bands, and thus left their limbs and figures free to develop; besides, they taught them to be contented and happy, not dainty about their food, nor fearful of the dark, nor afraid to be left alone, nor given to contemptible peevishness and whimpering. This is the reason why foreigners sometimes bought Spartan nurses for their children.

27. Plutarch now talks about Spartan education.

Lycurgus would not put the sons of Spartans in charge of purchased or hired tutors, nor was it lawful for every father to rear or train his son as he pleased, but as soon as they were seven years old, Lycurgus ordered them all to be taken by the state and enrolled in companies, where they were put under the same discipline and nurture, and so became accustomed to share one another's sports and studies. The boy who excelled in judgement and was most courageous in fighting, was made captain of his company; on him the rest all kept their eyes, obeying his orders, and submitting to his punishments, so that their boyish training was a practice of obedience. Besides, the elderly men used to watch their sports, and by ever and anon egging them on to mimic battles and disputes, learned accurately how each one of them was naturally disposed when it was a question of boldness and aggressiveness in their struggles.

τοὺς δὲ Σπαρτιατων παῖδας οὐκ ἐπὶ ὠνητοῖς οὐδὲ μισθίοις ἐποιήσατο παιδαγωγοῖς ὁ Λυκοῦργος, οὐδ' ἐξῆν ἑκάστῳ τρέφειν οὐδὲ παιδεύειν ὡς ἐβούλετο τὸν υἱόν, ἀλλὰ πάντας εὐθὺς ἐπταετεῖς γενομένους παραλαμβάνων αὐτὸς εἰς ἀγέλας κατελόχιζε, καὶ συννόμους ποιῶν καὶ συντρόφους μετ' ἀλλήλων εἴθιζε συμπαίζειν καὶ συσχολάζειν. ἄρχοντα δ' αὐτοῖς παρίστατο τὸν ἀγέλης τὸν τῷ φρονεῖν διαφέροντα καὶ θυμοε δέστατον ἐν τῷ μάχεσθαι· καὶ πρὸς τοῦτον ἀφεώρων καὶ προστάττοντος ἠκροῶντο καὶ κολάζοντος ἐκαρτέρουν, ὥστε τὴν παιδείαν εἶναι μελέτην εὐπειθείας. ἐπεσκόπουν δὲ οἱ πρεσβύτεροι παίζοντας αὐτούς, καὶ τὰ πολλὰ μάχας τινὰς ἐμβάλλοντες ἀεὶ καὶ φιλονεικίας, οὐ παέργως κατεμάνθανον ὁποῖός ἐστι τὴν φύσιν ἕκαστος αὐτῶν πρὸς τὸ τολμᾶν καὶ μὴ φυγομαχεῖν ἐν ταῖς ἁμίλλαις.

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28. They were accustomed to going barefoot, and to playing for the most part without clothes. When they were twelve years old, they no longer had tunics to wear, received one cloak a year, had hard, dry flesh, and knew little of baths and ointments; only on certain days of the year, and few at that, did they indulge in such amenities. They slept together, in troops and companies, on pallet-beds which they collected for themselves, breaking off with their hands - no knives allowed - the tops of the rushes which grew along the river Eurotas. In the wintertime, they added to the stuff of these pallets the so-called "lycophon," or thistle-down, which was thought to have warmth in it.

καὶ βαδίζειν ἀνυποδήτους παίζειν τε γυμνους ὡς τὰ πολλὰ συνεθίζοντες. γενόμενοι δὲ δωδεκαετεῖς ἄνευ χιτῶνος ἤδη διετέλουν, ἓν ἱμάτιον εἰς τὸν ἐνιαυτὸν λαμβάνοντες, αὐχμηροὶ τὰ σώματα καὶ λουτρῶν καὶ ἀλειμμάτων ἄπειροι πλὴν ὀλίγας ἡμέρας τινὰς τοῦ ἐνιαυτοῦ τῆς τοιαύτης φιλανθρωπίας μετεῖχον. ἐκάθευδον δὲ ὁμοῦ κατ' ἴλην καὶ λόχην ἐπὶ στιβάδων, ἃς αὐτοῖς συνεφόρουν, τοῦ παρὰ τὸν Εὐρώταν πεφυκότος καλάμου τὰ ἄκρα ταῖς χερσὶν ἄνευ σιδήρου κατακλάσαντες. ἐν δὲ τῷ χειμῶνι τοὺς λεγομένους λυκόφονας ὑπεβάλλοντο καὶ κατεμίγνυσαν ταῖς στιβάσι, θερμαντικὸν ἔχειν τι τῆς ὕλης δοκούσης.

29. One of the noblest and best men of the city was appointed paedonome, or inspector of the boys, and under his directions the boys, in their several companies, put themselves under the command of the most prudent and warlike of the so-called Eirens. This was the name given to those who had been for two years out of the class of boys, and Melleirens, or Would-be Eirens, was the name for the oldest of the boys. This eiren, then, a youth of twenty years, commands his subordinates in their mimic battles, and in doors makes them serve him at his meals. He commissions the larger ones to fetch wood, and the smaller ones potherbs. And they steal what they fetch, some of them entering the gardens, and others creeping right slyly and cautiously into the public messes of the men; but if a boy is caught stealing, he is soundly flogged, as a careless, and unskilful thief. They steal, too, whatever food they can, and learn to be adept in setting upon people when asleep or off their guard. But the boy

καὶ παιδονόμος ἐκ τῶν καλῶν καὶ ἀγαθῶν ἀνδρῶν ἐτάττετο, καὶ κατ' ἀγέλας αὐτοὶ προίσταντο τῶν λεγομένων εἰρένων ἀεὶ τὸν σωφρονέστατον καὶ μαχιμώτατον. εἴρενας δὲ καλοῦσι τοὺς ἔτος ἤδη δεύτερον ἐκ παίδων γεγονέτας, μελλείρενας δὲ τῶν παίδων τοὺς πρεσβυτάτους. οὗτος οὖν ὁ εἴρην, εἴκοσι ἔτη γεγονώς, ἄρχει τε τῶν ὑποτεταγμένων ἐν ταῖς μάχαις, καὶ κατ' οἶκον ὑπηρέταις χρῆται πρὸς τὸ δεῖπνον. ἐπιτάσσει δὲ τοῖς μὲν ἁδροῖς ξύλα φέρειν, τοῖς δὲ μικροτέροις λάχανα. καὶ φέρουσι κλέπτοντες, οἱ μὲν ἐπὶ τοὺς κήπους βαδίζοντες, οἱ δὲ εἰς τὰ τῶν ἀνδρῶν συσσίτια παρεισρέοντες εὖ μάλα πανούργως καὶ πεφυλαγμένως· ἂν δ' ἁλῷ, πολλὰς λαμβάνει πληγὰς τῇ μάστιγι, ῥᾳθύμως δοκῶν κλέπτειν καὶ ἀτέχνως. κλέπτουσι δὲ καὶ τῶν σιτίων ὅ τι ἂν δύνωνται, μανθάνοντες εὐφυῶς ἐπιτίθεσθαι τοῖς καθεύδουσιν ἢ ῥᾳθύμως φυλάττουσι. τῷ δὲ ἁλόντι ζημία πληγαὶ καὶ τὸ πεινῆν. γλίσχρον γὰρ αὐτοῖς ἐστι δεῖπνον, ὅπως δι' αὐτῶν ἀμυνόμενοι τὴν ἔνδειαν ἀναγκάζωνται τολμᾶν καὶ πανουργεῖν.

who is caught gets a flogging and must go hungry. For the meals allowed them are scanty, in order that they may take into their own hands the fight against hunger, and so be forced into boldness and cunning.

30. XVIII. The boys make such a serious matter of their stealing, that one of them, as the story goes, who was carrying concealed under his cloak a young fox which he had stolen, suffered the animal to tear out his bowels with its teeth and claws, and died rather than have his theft detected. And even this story gains credence from what their youths now endure, many of whom I have seen expiring under the lash at the altar of Artemis Orthia.

Οὕτω δὲ κλέπτουσι πεφροντισμένως οἱ παῖδες, ὥστε λέγεταί τις ἤδη σκύμνον ἀλώπεκος κεκλοφὼς καὶ τῷ τριβωνίῳ περιστέλλων, σπαρασσόμενος ὑπὸ τοῦ θηρίου τὴν γαστέρα τοῖς ὄνυξι καὶ τοῖς ὀδοῦσιν, ὑπὲρ τοῦ λαθεῖν ἐγκαρτερῶν ἀποθανεῖν. καὶ τοῦτο μὲν οὐδὲ ἀπὸ τῶν νῦν ἐφήβων ἄπιστόν ἐστιν, ὧν πολλοὺς ἐπὶ τοῦ βωμοῦ τῆς Ὀρθίας ἑωράκαμεν ἐναποθνῃσκοντας ταῖς πληγαῖς.

31. The training of the Spartans lasted into the years of full maturity. No man was allowed to live as he pleased, but in their city, as in a military encampment, they always had a prescribed regimen and employment in public service, considering that they belonged entirely to their country and not to themselves, watching over the boys, if no other duty was laid upon them, and either teaching them some useful thing, or learning it themselves from their elders.

Ἡ δὲ παιδεία μέχρι τῶν ἐνηλίκων διέτεινεν. οὐδεὶς γὰρ ἦν ἀφειμένος ὡς ἐβούλετο ζῆν, ἀλλ' οἷον ἐν στρατοπέδῳ τῇ πόλει καὶ δίαιταν ἔχοντες ὡρισμένην καὶ διατριβὴν περὶ τὰ κοινά, καὶ ὅλως νομίζοντες οὐχ αὑτῶν, ἀλλὰ τῆς πατρίδος εἶναι διετέλουν, εἰ μή τι πράττειν ἕτερον εἴη προστεταγμένον, ἐπισκοποῦντες τοὺς παῖδας, καὶ διδάσκοντές τι τῶν χρησίμων ἢ μανθάνοντες αὐτοὶ παρὰ τῶν πρεσβυτέρων.

32. In a word, citizens had neither the wish nor the ability to live for themselves; but like bees they were to make themselves always integral parts of the whole community, clustering together about their leader, almost beside themselves with enthusiasm and noble ambition, and to belong wholly to their country.

Τὸ δὲ ὅλον εἴθιζε τοὺς πολίτας μὴ βούλεσθαι μηδὲ ἐπίστασθαι κατ' ἰδίαν ζῆν, ἀλλ' ὥσπερ τὰς μελίττας τῷ κοινῷ συμφυεῖς ὄντας ἀεὶ καὶ μετ' ἀλλήλων εἱλουμένους περὶ τὸν ἄρχοντα, μικροῦ δεῖν ἐξεστῶτας ἑαυτῶν ὑπ' ἐνθουσιασμοῦ καὶ φιλοτιμίας, ὅλους εἶναι τῆς πατρίδος.

33. One of the remarkable aspects of Spartans' life was their eating habits.

They met in companies of fifteen, a few more or less, and each one of the mess-mates contributed monthly a bushel of barley-meal, eight gallons of wine, five pounds of cheese, two and a half pounds of figs, and in addition to this, a very small sum of money for such relishes as flesh and fish. Besides this, whenever any one made a sacrifice of first fruits, or brought home game from the hunt, he sent a portion to his mess. For whenever any one was belated by a sacrifice or the chase, he was allowed to sup at home, but the rest had to be at the mess. Boys also used to come to these public messes, as if they were attending schools of sobriety; there they would listen to political discussions and see instructive models of liberal breeding. There they themselves also became accustomed to sport and jest without scurrility, and to endure jesting without displeasure.

συνήρχοντο δὲ ἀνὰ πεντεκαίδεκα καὶ βραχεῖ τούτων ἐλάττους ἢ πλείους. ἔφερε δὲ ἕκαστος κατὰ μῆνα τῶν συσσίτων ἀλφίτων μέδιμνον, οἴνου χόας ὀκτώ, τυροῦ πέντε μνᾶς, σύκων ἡμιμναῖα πέντε, πρὸς δὲ τούτοις εἰς ὀψωνίαν μικρόν τι κομιδῇ νομίσματος. ἄλλως δὲ καὶ θύσας τις ἀπαρχὴν καὶ θηρεύσας μέρος ἔπεμψεν εἰς τὸ συσσίτιον. ἐξῆν γὰρ οἴκοι δειπνεῖν ὁπότε θύσας τις ἢ κυνηγῶν ὀψίσειε, τοὺς δὲ ἄλλους ἔδει παρεῖναι.

Εἰς δὲ τὰ συσσίτια καὶ παῖδες ἐφοίτων, ὥσπερ εἰς διδασκαλεῖα σωφροσύνης ἀγόμενοι, καὶ λόγων ἠκροῶντο πολιτικῶν καὶ παιδευτὰς ἐλευθερίας ἐώρων, αὐτοί τε παίζειν εἰθίζοντο καὶ σκώπτειν ἄνευ βωμολοχίας καὶ σκωπτόμενοι μὴ δυσχεραίνειν.

34. Indeed, it seems to have been especially characteristic of a Spartan to endure jesting; but if any one could not bear up under it, he had only to ask it, and the jester ceased. As each one came in, the eldest of the company pointed to the door and said to him: "Through that door no word goes forth outside."

σφόδρα γὰρ ἔοικεν καὶ τοῦτο Λακωνικὸν εἶναι, σκώμματος ἀνέχεσθαι· μὴ φέροντα δὲ ἐξῆν παραιτεῖσθαι, καὶ ὁ σκώπτων ἐπέπαυτο. τῶν δ' εἰσιόντων ἑκάστῳ δείξας ὁ πρεσβύτατος τὰς θύρας, "Διὰ τούτων," φησίν, "ἔξω λόγος οὐκ ἐκπορεύεται."

35. And they say that a candidate for membership in one of these messes underwent the following ordeal. Each of the mess-mates took in his hand a bit of soft bread, and when a servant came along with a bowl upon his head, then they cast it into this without a word, like a ballot, leaving it just as it was if he approved of the candidate, but if he disapproved, squeezing it tight in his

δοκιμάζεσθαι δὲ τὸν βουλόμενον τοῦ συσσιτίου μετασχεῖν οὕτω φασί. λαβών τῶν συσσίτων ἕκαστος ἀπομαγδαλίαν εἰς τὴν χεῖρα, τοῦ διακόνου φέροντος ἀγγεῖον ἐπὶ τῆς κεφαλῆς, ἔβαλλε σιωπῇ καθάπερ ψῆφον, ὁ μὲν δοκιμάζων ἁπλῶς, ὁ δ' ἐκκρίνων σφόδρα τῇ χειρὶ πιέσας. ἡ γὰρ πεπιεσμένη τὴν τῆς τετρημένης ἔχει δύναμιν. κἂν μίαν εὕρωσι τοιαύτην, οὐ προσδέχονται τὸν ἐπεισιόντα, βουλόμενοι πάντας ἡδομένους ἀλλήλοις συνεῖναι.

hand first. For the flattened piece of bread had the force of a perforated, or negative, ballot. And if one such is found in the bowl, the candidate is not admitted to the mess, because they wish all its members to be congenial.

36. Of their dishes, the black broth is held in the highest esteem, so that the elderly men do not even ask for a bit of meat, but leave it for the young men, while they themselves have the broth poured out for their meals. After drinking moderately, they go off home without a torch; for they are not allowed to walk with a light, either on this or any other occasion, that they may accustom themselves to marching boldly and without fear in the darkness of night. Such, then, is the fashion of their common messes.

τῶν δὲ ὄψων εὐδοκίμει μάλιστα παρ' αὐτοῖς ὁ μέλας ζωμός, ὥστε μηδὲ κρεαδίου δεῖσθαι τοὺς πρεσβυτέρους, ἀλλὰ παραχωρεῖν τοῖς νεανίσκοις, αὐτοὺς δὲ τοῦ ζωμοῦ καταχεομένους ἐστιᾶσθαι.

πιόντες δὲ μετρίως ἀπίασι δίχα λαμπάδος. οὐ γὰρ ἔξεστι πρὸς φῶς βαδίζειν, οὔτε ταύτην οὔτε ἄλλην ὁδόν, ὅπως ἐθίζωνται σκότους καὶ νυκτὸς εὐθαρσῶς καὶ ἀδεῶς ὁδεύειν. τὰ μὲν οὖν συσσίτια τοιαύτην ἔχει τάξιν.

37. In time of war, too, they relaxed the severity of the young men's discipline, and permitted them to beautify their hair and ornament their arms and clothing, rejoicing to see them, like horses, prance and neigh for the contest. Therefore they wore their hair long as soon as they ceased to be youths, and particularly in times of danger they took pains to have it glossy and well-combed, remembering a certain saying of Lycurgus, that a fine head of hair made the handsome more comely still, and the ugly more terrible. Their bodily exercises, too, were less rigorous during their campaigns, and in other ways their young warriors were allowed a regimen which was less curtailed and rigid, so that they were the only men in the world with whom war brought a respite in the training for war.

Τότε δὲ καὶ τοῖς νέοις τὰ σκληρότατα τῆς ἀγωγῆς ἐπανιέντες, οὐκ ἐκώλυον καλλωπίζεσθαι περὶ κόμην καὶ κόσμον ὅπλων καὶ ἱματίων, χαίροντες, ὥσπερ ἵπποις, γαυριῶσι καὶ φρυαττομένοις πρὸς τοὺς ἀγῶνας. διὸ κομῶντες εὐθὺς ἐκ τῆς τῶν ἐφήβων ἡλικίας, μάλιστα περὶ τοὺς κινδύνους ἐθεράπευον τὴν κόμην λιπαράν τε φαίνεσθαι καὶ διακεκριμένην, ἀπομνημονεύοντές τινα καὶ Λυκούργου λόγον περὶ τῆς κόμης, ὅτι τοὺς μὲν καλοὺς εὐπρεπεστέρους ποιεῖ, τοὺς δὲ αἰσχροὺς φοβερωτέρους. ἐχρῶντο δὲ καὶ γυμνασίοις μαλακωτέροις παρὰ τὰς στρατείας, καὶ τὴν ἄλλην δίαιταν οὐχ οὕτω κεκολασμένην οὐδ' ὑπεύθυνον τοῖς νέοις παρεῖχον, ὥστε μόνοις ἀνθρώπων ἐκείνοις τῆς εἰς τὸν πόλεμον ἀσκήσεως ἀνάπαυσιν εἶναι τὸν πόλεμον.

38. The law did not allow for any Spartan to travel abroad. And tourists were not welcome in Sparta.

This was the reason why he did not permit them to live abroad at their pleasure and wander in strange lands, assuming foreign habits and imitating the lives of peoples who were without training and lived under different forms of government. Nay more, he actually drove away from the city the multitudes which streamed in there for no useful purpose, not because he feared they might become imitators of his form of government and learn useful lessons in virtue, as Thucydides says, but rather that they might not become in any wise teachers of evil. For along with strange people, strange doctrines must come in; and novel doctrines bring novel decisions, from which there must arise many feelings and resolutions which destroy the harmony of the existing political order. Therefore he thought it more necessary to keep bad manners and customs from invading and filling the city than it was to keep out infectious diseases.

Ὅθεν οὐδ' ἀποδημεῖν ἐῶσκε τοῖς βουλομένοις καὶ πλανᾶσθαι, ξενικὰ συνάγοντας ἤθη καὶ μιμήματα βίων ἀπαιδεύτων καὶ πολιτευμάτων διαφόρων. ἀλλὰ καὶ τοὺς ἀθροιζομένους ἐπ' οὐδενὶ χρησίμῳ καὶ παρεισρέοντας εἰς τὴν πόλιν ἀπήλαυνεν, οὐχ, ὡς Θουκυδίδης φησί, δεδιὼς μὴ τῆς πολιτείας μιμηταὶ γένωνται καὶ πρὸς ἀρετήν τι χρήσιμον ἐκμάθωσιν, ἀλλὰ μᾶλλον ὅπως μὴ διδάσκαλοι κακοῦ τινος ὑπάρξωσιν. ἅμα γὰρ ξένοις σώμασιν ἀνάγκη λόγους ἐπεισιέναι ξένους· λόγοι δὲ καινοὶ κρίσεις καινὰς ἐπιφέρουσιν. ἐξ ὧν ἀνάγκη πάθη πολλὰ φύεσθαι καὶ προαιρέσεις ἀπαδούσας πρὸς τὴν καθεστῶσαν πολιτείαν, ὥσπερ ἁρμονίαν. διὸ μᾶλλον ᾤετο χρῆναι φυλάττειν τὴν πόλιν ὅπως ἠθῶν οὐκ ἀναπλησθήσεται πονηρῶν ἢ σωμάτων νοσερῶν ἔξωθεν ἐπεισιόντων.

39. Plutarch discusses the role of women and bachelors.

In the matter of education, which he regarded as the greatest and noblest task of the law-giver, he began at the very source, by carefully regulating marriages and births. For it is not true that, as Aristotle says, he tried to bring the women under proper restraint, but desisted, because he could not overcome the great licence and power which the women enjoyed on account of the many expeditions in which their husbands were engaged. During these the men were indeed obliged to leave their wives in sole control at home, and for this reason paid them greater deference than was their due, and gave them the title of Mistress.

Τῆς δὲ παιδείας, ἣν μέγιστον ἡγεῖτο τοῦ νομοθέτου καὶ κάλλιστον ἔργον εἶναι, πόρρωθεν ἀρχόμενος εὐθὺς ἐπεσκόπει τὰ περὶ τοὺς γάμους καὶ τὰς γενέσεις. οὐ γάρ, ὡς Ἀριστοτέλης φησίν, ἐπιχειρήσας σωφρονίζειν τὰς γυναῖκας, ἐπαύσατο μὴ κρατῶν τῆς πολλῆς ἀνέσεως καὶ γυναικοκρατίας διὰ τὰς πολλὰς στρατείας τῶν ἀνδρῶν, ἐν αἷς ἠναγκάζοντο κυρίας ἀπολείπειν ἐκείνας, καὶ διὰ τοῦτο μᾶλλον τοῦ προσήκοντος αὐτὰς ἐθεράπευον καὶ δεσποίνας προσηγόρευον· ἀλλὰ καὶ τούτων τὴν ἐνδεχομένην ἐπιμέλειαν ἐποιήσατο.

But even to the women Lycurgus paid all possible attention.

40. He made the maidens exercise their bodies in running, wrestling, casting the discus, and hurling the javelin, in order that the fruit of their wombs might have vigorous root in vigorous bodies and come to better maturity, and that they themselves might come with vigour to the fulness of their times, and struggle successfully and easily with the pangs of child-birth. He freed them from softness and delicacy and all effeminacy by accustoming the maidens no less than the youths to wear tunics only in processions, and at certain festivals to dance and sing when the young men were present as spectators.

τὰ μέν γε σώματα τῶν παρθένων δρόμοις καὶ πάλαις καὶ βολαῖς δίσκων καὶ ἀκοντίων διεπόνησεν, ὡς ἥ τε τῶν γεννωμένων ῥίζωσις ἰσχυρὰν ἐν ἰσχυροῖς σώμασιν ἀρχὴν λαβοῦσα βλαστάνοι βέλτιον, αὐταί τε μετὰ ῥώμης τοὺς τόκους ὑπομένουσαι καλῶς ἅμα καὶ ῥᾳδίως ἀγωνίζοιντο πρὸς τὰς ὠδῖνας. ἀφελὼν δὲ θρύψιν καὶ σκιατραφίαν καὶ θηλύτητα πᾶσαν οὐδὲν ἧττον εἴθισε τῶν κόρων τὰς κόρας γυμνάς τε πομπεύειν καὶ πρὸς ἱεροῖς τισιν ὀρχεῖσθαι καὶ ἄδειν τῶν νέων παρόντων καὶ θεωμένων.

41. There they sometimes even mocked and railed good-naturedly at any youth who had misbehaved himself; and again they would sing the praises of those who had shown themselves worthy, and so inspire the young men with great ambition and ardour. For he who was thus extolled for his valour and held in honour among the maidens, went away exalted by their praises; while the sting of their playful raillery was no less sharp than that of serious admonitions, especially as the kings and senators, together with the rest of the citizens, were all present at the spectacle.

ἔστι δὲ ὅτε καὶ σκώμματα λέγουσαι πρὸς ἕκαστον εὐχρήστως ἐπελαμβάνοντο τῶν ἁμαρτανομένων· καὶ πάλιν εἰς τοὺς ἀξίους αὐτῶν ἐγκώμια μετ' ᾠδῆς πεποιημένα διεξιοῦσαι, φιλοτιμίαν πολλὴν καὶ ζῆλον ἐνεποίουν τοῖς νεανίσκοις. . ὁ γὰρ ἐγκωμιασθεὶς ἐπ' ἀνδραγαθίᾳ καὶ κλεινὸς ἐν ταῖς παρθένοις γεγονὼς ἀπῄει μεγαλυνόμενος ὑπὸ τῶν ἐπαίνων· αἱ δὲ μετὰ παιδιᾶς καὶ σκωμμάτων δήξεις οὐδὲν ἀμβλύτεραι νῶν μετὰ σπουδῆς νουθετημάτων ἦσαν, ἅτε δὴ πρὸς τὴν θέαν ὁμοῦ τοῖς ἄλλοις πολίταις καὶ τῶν βασιλέων καὶ τῶν γερόντων συμπορευομένων.

42. Nor was there anything disgraceful in this scant clothing of the maidens, for modesty attended them, and wantonness was banished; nay, rather, it produced in them habits of simplicity and an ardent desire for health and beauty of body. It gave also to woman-kind a taste of lofty sentiment, for they felt that they too had a place in the arena of bravery and ambition. Wherefore they

Ἡ δὲ γύμνωσις τῶν παρθένων οὐδὲν αἰσχρὸν εἶχεν, αἰδοῦς μὲν παρούσης, ἀκρασίας δὲ ἀπούσης, ἀλλ' ἐθισμὸν ἀφελῆ καὶ ζῆλον εὐεξίας ἐνεργάζετο, καὶ φρονήματος τὸ θῆλυ παρέγενεν οὐκ ἀγεννοῦς, ὡς μηδὲν ἧττον αὐτῷ καὶ ἀρετῆς καὶ φιλοτιμίας μετουσίαν οὖσαν. ὅθεν αὐταῖς καὶ λέγειν ἐπῄει καὶ φρονεῖν οἷα καὶ περὶ Γοργοῦς ἱστόρηται τῆς Λεωνίδου γυναικός. εἰπούσης γάρ τινος, ὡς ἔοικε, ξένης πρὸς αὐτὴν ὡς "Μόναι τῶν ἀνδρῶν ἄρχετε ὑμεῖς αἱ Λάκαιναι," "Μόναι γάρ," ἔφη "τίκτομεν ἄνδρας."

were led to think and speak as Gorgo, the wife of Leonidas, is said to have done. When some foreign woman, as it would seem, said to her: "You Spartan women are the only ones who rule their men," she answered: "Yes, we are the only ones that give birth to men."

43. Moreover, there were incentives to marriage in these things,-I mean such things as the appearance of the maidens without much clothing in processions and athletic contests where young men were looking on, for these were drawn on by neccessity, "not geometrical, but the sort of neccessity which lovers know," as Plato says. Nor was this all; Lycurgus also put a kind of public stigma upon confirmed bachelors. They were excluded from the sight of the young men and maidens at their exercises, and in winter the magistrates ordered them to march round the market-place in their tunics only, and as they marched, they sang a certain song about themselves, and its burden was that they were justly punished for disobeying the laws. Besides this, they were deprived of the honour and gracious attentions which the young men habitually paid to their elders. Therefore there was no one to find fault with what was said to Dercyllidas, reputable general though he was. As he entered a company, namely, one of the younger men would not offer him his seat, but said: "Indeed, thou hast begotten no son who will one day give his seat to me."

Ἦν μὲν οὖν καὶ ταῦτα παρορμητικὰ πρὸς γάμον· λέγω δὲ τὰς πομπὰς τῶν παρθένων καὶ τὰς ἀποδύσεις καὶ τοὺς ἀγῶνας ἐν ὄψει τῶν νέων, ἀγομένων οὐ γεωμετρικαῖς, ἀλλ' ἐρωτικαῖς, ὡς φησιν ὁ Πλάτων, ἀνάγκαις· οὐ μὴν ἀλλὰ καὶ ἀτιμίαν τινὰ προσέθηκε τοῖς ἀγάμοις. εἴργοντο γὰρ ἐν ταῖς γυμνοπαιδίαις τῆς θέας· τοῦ δὲ χειμῶνος οἱ μὲν ἄρχοντες αὐτοὺς ἐκέλευον ἐν κύκλῳ γυμνοὺς περιιέναι τὴν ἀγοράν, οἱ δὲ περιιόντες ᾖδον εἰς αὐτοὺς ᾠδήν τινα πεποιημένην, ὡς δίκαια πάσχοιεν, ὅτι τοῖς νόμοις ἀπειθοῦσι· τιμῆς δὲ καὶ θεραπείας ἣν νέοι πρεσβυτέροις παρεῖχον, ἐστέρηντο. ὅθεν καὶ τὸ πρὸς Δερκυλλίδαν ῥηθὲν οὐδεὶς ἐμέμψατο, καίπερ εὐδόκιμον ὄντα στρατηγόν. ἐπιόντι γὰρ αὐτῷ τῶν νεωτέρων τις ἕδρας οὐχ ὑπεῖξεν, εἰπών, "Οὐδὲ γὰρ ἐμοὶ σὺ τὸν ὑπείξοντα γεγέννηκας."

44. Plutarch discusses marriage customs among the Spartans.

For their marriages the women were carried off by force, not when they were small and unfit for wedlock, but when they were in full bloom and wholly ripe. After the woman was thus carried off,

Ἐγάμουν δὲ δι' ἁρπαγῆς, οὐ μικρὰς οὐδὲ ὡρους πρὸς γάμον, ἀλλὰ καὶ ἀκμαζούσας καὶ πεπείρους. τὴν δὲ ἁρπασθεῖσαν ἡ νυμφεύτρια καλουμένη παραλαβοῦσα τὴν μὲν κεφαλὴν ἐν χρῷ περιέκειρεν, ἱματίῳ δὲ ἀνδρείῳ καὶ ὑποδήμασιν ἐνσκευάσασα κατέκλινεν ἐπὶ στιβάδα μόνην

the bride's-maid, so called, took her in charge, cut her hair off close to the head, put a man's cloak and sandals on her, and laid her down on a pallet, on the floor, alone, in the dark. Then the bride-groom, not flown with wine nor enfeebled by excesses, but composed and sober, after supping at his public messtable as usual, slipped stealthily into the room where the bride lay, loosed her clothing, and bore her in his arms to the marriage-bed. Then, after spending a short time with his bride, he went away composedly to his usual quarters, there to sleep with the other young men.

ἄνευ φωτός. ὁ δὲ νυμφίος οὐ μεθύων οὐδὲ θρυπτόμενος, ἀλλὰ νήφων, ὥσπερ ἀεί, δεδειπνηκὼς ἐν τοῖς φιδιτίοις, παρεισελθὼν ἔλυε τὴν ζώνην καὶ μετήνεγκεν ἀράμενος ἐπὶ τὴν κλίνην. συνδιατρίψας δὲ χρόνον οὐ πολὺν ἀπῄει κοσμίως οὗπερ εἰώθει τὸ πρότερον, καθευδήσων μετὰ τῶν ἄλλων νέων.

45. And so he continued to do from that time on, spending his days with his comrades, and sleeping with them at night, but visiting his bride by stealth and with every precaution, full of dread and fear lest any of her household should be aware of his visits, his bride also contriving and conspiring with him that they might have stolen interviews as occasion offered. And this they did not for a short time only, but long enough for some of them to become fathers before they had looked upon their own wives by daylight.

καὶ τὸ λοιπὸν οὕτως ἔπραττε, τοῖς μὲν ἡλικιώταις συνδιημερεύων καὶ συναναπαυόμενος, πρὸς δὲ τὴν νύμφην κρύφα μετ' εὐλαβείας φοιτῶν, αἰσχυνόμενος καὶ δεδοικὼς μή τις αἴσθοιτο τῶν ἔνδον, ἅμα καὶ τῆς νύμφης ἐπιτεχνωμένης καὶ συνευπορούσης ὅπως ἂν ἐν καιρῷ καὶ λανθάνοντες ἀλλήλοις συμπορεύοιντο. καὶ τοῦτο ἔπραττον οὐκ ὀλίγον χρόνον, ἀλλ' ὥστε καὶ παῖδας γενέσθαι ἐνίοις πρὶν ἐς ἡμέραν θεάσασθαι τὰς ἑαυτῶν γυναῖκας.

46. Such interviews not only brought into exercise self-restraint and moderation, but united husbands and wives when their bodies were full of creative energy and their affections new and fresh, not when they were sated and dulled by unrestricted meetings; and there was always left behind in their hearts some residual spark of mutual longing and delight.

ἡ δὲ τοιαύτη σύνοδος οὐ μόνον ἐγκρατείας καὶ σωφροσύνης ἄσκησις ἦν, ἀλλὰ τοῖς τε σώμασι γονίμους καὶ τῷ φιλεῖν ἀεὶ καινοὺς καὶ προσφάτους ἦγεν ἐπὶ τὴν κοινωνίαν, οὐ διακορεῖς οὐδ' ἐξιτήλους ταῖς ἀνέδην κοινωνίαις, ἀλλ' ἀεί τι λείψανον καὶ ὑπέκκαυμα πόθου καὶ χάριτος ἐναπολείποντας ἀλλήλοις.

47. After giving marriage such traits of reserve and decorum, he none the less freed men from the empty and womanish passion of jealous possession, by making it honourable for them, while keeping the

marriage relation free from all wanton irregularities, to share with other worthy men in the begetting of children, laughing to scorn those who regard such common privileges as intolerable, and resort to murder and war rather than grant them. For example, an elderly man with a young wife, if he looked with favour and esteem on some fair and noble young man, might introduce him to her, and adopt her offspring by such a noble father as his own.

Τοσαύτην δὲ τοῖς γάμοις ἐπιστήσας αἰδῶ καὶ τάξιν, οὐδὲν ἧττον ἐξέβαλε τὴν κενὴν καὶ γυναικώδη ζηλοτυπίαν, ἐν καλῷ καταστήσας ὕβριν μὲν καὶ ἀναξίαν πᾶσαν εἴργειν ἀπὸ τοῦ γάμου, παίδων δὲ καὶ τεκνώσεως κοινωνεῖν τοῖς ἀξίοις, καταγελῶντας τῶν ὡς ἄμικτα καὶ ἀκοινώνητα ταῦτα μετιόντων σφαγαῖς καὶ πολέμοις. ἐξῆν μὲν γὰρ ἀνδρὶ πρεσβυτέρῳ νέας γυναικός, εἰ δή τινα τῶν καλῶν καὶ ἀγαθῶν ἀσπάσαιτο νέων καὶ δοκιμάσειεν, εἰσαγαγεῖν παρ' αὐτὴν καὶ πλήσαντα γενναίου σπέρματος ἴδιον αὑτοῖς ποιήσασθαι τὸ γενηθέν.

48. And again, a worthy man who admired some woman for the fine children that she bore her husband and the modesty of her behaviour as a wife, might enjoy her favours, if her husband would consent, thus planting, as it were, in a soil of beautiful fruitage, and begetting for himself noble sons, who would have the blood of noble men in their veins.

ἐξῆν δὲ πάλιν ἀνδρὶ χρηστῷ, τῶν εὐτέκνων τινὰ καὶ σωφρόνων θαυμάσαντι γυναικῶν ἑτέρῳ γεγαμημένην, πεῖσαι τὸν ἄνδρα συνελθεῖν, ὥσπερ ἐν χώρᾳ καλλικάρπῳ φυτεύοντα καὶ ποιούμενον παῖδας ἀγαθούς, ἀγαθῶν ὁμαίμους καὶ συγγενεῖς ἐσομένους.

49. For in the first place, Lycurgus did not regard sons as the peculiar property of their fathers, but rather as the common property of the state, and therefore would not have his citizens spring from random parentage, but from the best there was. In the second place, he saw much folly and vanity in what other peoples enacted for the regulation of these matters; in the breeding of dogs and horses they insist on having the best sires which money or favour can secure, but they keep their wives under lock and key, demanding that they have children by none but themselves, even though they be foolish, or infirm, or diseased; as though children of bad stock did not show their badness to those first who possessed and reared them, and children of good stock, contrariwise, their goodness.

πρωτον μὲν γὰρ οὐκ ἰδίους ἡγεῖτο τῶν πατέρων τοὺς παῖδας, ἀλλὰ κοινοὺς τῆς πόλεως ὁ Λυκοῦργος, ὅθεν οὐκ ἐκ τῶν τυχόντων, ἀλλ' ἐκ τῶν ἀρίστων ἐβούλετο γεγονότας εἶναι τοὺς πολίτας. ἔπειτα πολλὴν ἀβελτερίαν καὶ τῦφον ἑνεώρα τοῖς περὶ ταῦτα τῶν ἄλλων νομοθετήμασιν, οἳ κύνας μὲν καὶ ἵππους ὑπὸ τοῖς κρατίστοις τῶν ὀχείων βιβάζουσι χάριτι πείθοντες ἢ μισθῷ τοὺς κυρίους, τὰς δὲ γυναῖκας ἐγκλείσαντες φρουροῦσιν, ἐξ αὐτῶν μόνων τίκτειν ἀξιοῦντες, κἂν ἄφρονες ὦσι, κἂν παρήλικες, κἂν νοσώδεις, ὡς οὐχὶ πρώτοις τοῖς κεκτημένοις καὶ τρέφουσι τῶν παίδων γινομένων πονηρῶν, ἐὰν ἐκ πονηρῶν γένωνται, καὶ τοὐναντίον χρηστῶν, ἂν τοιαύτης τύχωσι

50. Plutarch refers to the general approval of love among the Spartans.

Boys' lovers also shared with them in their honour or disgrace; and it is said that one of them was once fined by the magistrates because his favourite boy had let an ungenerous cry escape him while he was fighting. Moreover, though this sort of love was so approved among them that even the maidens found lovers in good and noble women, still, there was no jealous rivalry in it, but those who fixed their affections on the same boys made this rather a foundation for friendship with one another, and persevered in common efforts to make their loved one as noble as possible.

Ἐκοινώνουν δὲ οἱ ἐρασταὶ τοῖς παισὶ τῆς δόξης ἐπ' ἀμφότερα· καὶ λέγεταί ποτε παιδὸς ἐν τῷ μάχεσθαι φωνὴν ἀγεννῆ προεμένου ζημιωθῆναι τὸν ἐραστὴν ὑπὸ τῶν ἀρχόντων. οὕτω δὲ τοῦ ἐρᾶν ἐγκεκριμένου παρ' αὐτοῖς, ὥστε καὶ τῶν παρθένων ἐρᾶν τὰς καλὰς καὶ ἀγαθὰς γυναῖκας, τὸ ἀντερᾶν οὐκ ἦν, ἀλλὰ μᾶλλον ἀρχὴν ἐποιοῦντο φιλίας πρὸς ἀλλήλους οἱ τῶν αὐτῶν ἐρασθέντες, καὶ διετέλουν κοινῇ σπουδάζοντες ὅπως ἄριστον ἀπεργάσαιντο τὸν ἐρώμενον.

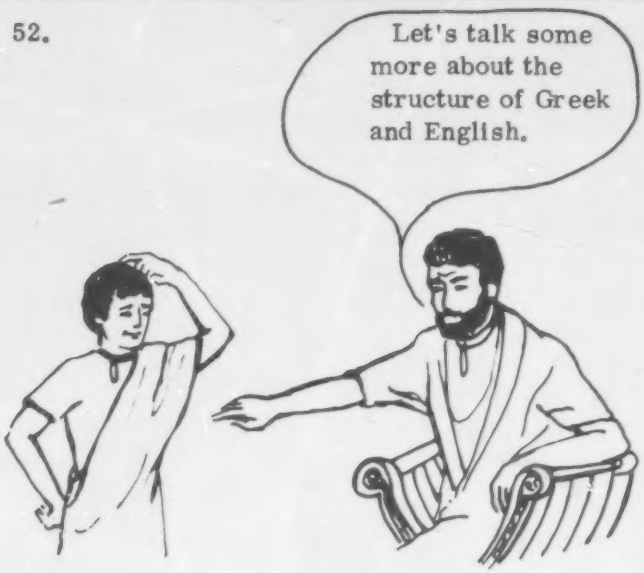
51. Plutarch discusses the burial customs of the Spartans.

Furthermore, Lycurgus made most excellent regulations in the matter of their burials. To begin with, he did away with all superstitious terror by allowing them to bury their dead within the city, and to have memorials of them near the sacred places, thus making the youth familiar with such sights and accustomed to them, so that they were not confounded by them and had no horror of death as polluting those who touched a corpse or walked among graves. In the second place, he permitted nothing to be buried with the dead; they simply covered the body with a scarlet robe and olive leaves when they laid it away. To inscribe the name of the dead upon the tomb was not allowed, unless it were that of a man who had fallen in war, or that of a woman who had died in sacred office. He set apart only a short time for mourning, eleven days; on the twelfth, they were to sacrifice to Demeter and cease their sorrowing.

Καὶ μὴν καὶ τὰ περὶ τὰς ταφὰς ἄριστα διεκόσμησεν αὐτοῖς.[1] πρῶτον μὲν γὰρ ἀνελὼν δεισιδαιμονίαν ἅπασαν ἐν τῇ πόλει θάπτειν τοὺς νεκρούς, καὶ πλησίον ἔχειν τὰ μνήματα τῶν ἱερῶν οὐκ ἐκώλυσε, συντρόφους ποιῶν ταῖς τοιαύταις ὄψεσι καὶ συνήθεις τοὺς νέους, ὥστε μὴ ταράττεσθαι μηδ' ὀρρωδεῖν τὸν θάνατον ὡς μιαίνοντα τοὺς ἁψαμένους νεκροῦ σώματος ἢ διὰ τάφων διελθόντας. ἔπειτα συνθάπτειν οὐκέτ' εἴασεν, ἀλλὰ ἐν φοινικίδι καὶ φύλλοις ἐλαίας θέντες τὸ σῶμα περιέστελλον. ἐπιγράψαι δὲ τοὔνομα θάψαντας οὐκ ἐξῆν τοῦ νεκροῦ, πλὴ ἀνδρὸς ἐν πολέμῳ καὶ γυναικὸς τῶν ἱερῶν ἀποθανόντων. χρόνον δὲ πένθους ὀλίγον προσώρισεν, ἡμέρας ἕνδεκα· τῇ δὲ δωδεκάτῃ θύσαντας ἔδει Δήμητρι λύειν τὸ πάθος. οὐδὲν γὰρ ἦν ἀργὸν οὐδὲ ἀφειμένον, ἀλλὰ πᾶσι κατεμίγνυε τοῖς ἀναγκαίοις ἀρετῆς τινα ζῆλον ἢ κακίας διαβολήν· καὶ κατεπύκνου παραδειγμάτων πλήθει τὴν πόλιν, οἷς ἀναγκαῖον ἦν ἐντυγχάνοντας ἀεὶ καὶ συντρεφομένους ἄγεσθαι καὶ κατασχηματίζεσθαι ἰόντας πρὸς τὸ καλόν.

Indeed, nothing was left untouched and neglected, but with all the necessary details of life he blended some commendation of virtue or rebuke of vice; and he filled the city full of good examples, whose continual presence and society must of necessity exercise a controlling and moulding influence upon those who were walking the path of honour.

52.



In English we have verb forms introduced by the marker to. For instance, to appear, to leave, to go. This verb form is called an infinitive. Write the term infinitive on your answer pad.

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53. Many Greek infinitives end in -ειν. For instance, φαίνειν, προλείπειν, εἶρειν. The Greek sentence βούλεται φαίνειν means in English. "He wants t___ appear."

to

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54. In the following frames pick out the infinitives and copy them on your answer pad.

βούλεται φαίνειν

φαίνειν

55. βούλεται προλαμβάτειν	προλαμβάτειν
56. βούλεται εἶρειν	εἶρειν
57. βούλεται γεγάτειν	γεγάτειν
58. βούλεται ὀρέγειν	ὀρέγειν
59. βούλεται φέρειν	φέρειν
60. βούλεται εἶναι	εἶναι
61. βούλεται διδόναι	διδόναι
62. βούλεται δηιοῦν	δηιοῦν
63. βούλεται ἱστάναι	ἱστάναι
64. Another important use of the infinitive in Greek is in indirect statements. This construction occurs after verbs of saying, thinking, or perceiving. Here is an example of an indirect statement with its meaning in English. φησὶ σὲ φαίνειν "He says that you are appearing." Notice that the verb of saying is φησὶ. The subject of the infinitive is in the accusative case. In the sample sentence the subject of the infinitive φαίνειν is _____.	σὲ
65. In the following frames change the subject of the infinitive from σὲ ("you") to τὸν ἄνθρωπον ("the man"). Check your answers. φησὶ σὲ φαίνειν	φησὶ τὸν ἄνθρωπον φαίνειν
66. φησὶ σὲ προλείπειν	φησὶ τὸν ἄνθρωπον προλείπειν.

67. φησὶ σὲ εἶρειν	φησὶ τὸν ἄνθρωπον εἶρειν
68. φησὶ σὲ γεγάκειν	φησὶ τὸν ἄνθρωπον γεγάκειν
69. φησὶ σὲ ὀρέγειν	φησὶ τὸν ἄνθρωπον ὀρέγειν
70. φησὶ σὲ φέρειν	φησὶ τὸν ἄνθρωπον φέρειν
71. οἶδε σὲ δίδόναι	οἶδε τὸν ἄνθρωπον δίδόναι
72. οἶδε σὲ δηιοῦν	οἶδε τὸν ἄνθρωπον δηιοῦν
73. οἶδε σὲ ἱστάναι	οἶδε τὸν ἄνθρωπον ἱστάναι
74.	

75. Adjectives are words which modify or describe nouns or pronouns. In the following phrase locate the adjective: The wise man.	wise
76. Study the following ways of saying, "the wise man" in Greek: ὁ σοφὸς ἀνήρ ὁ ἀνὴρ ὁ σοφός ἀνὴρ ὁ σοφός	
77. Study the following ways of saying, "The man is wise." in Greek. σοφὸς ὁ ἀνήρ σοφός ἐστιν ὁ ἀνήρ ὁ ἀνὴρ σοφός ὁ ἀνήρ ἐστι σοφός ἐστιν ὁ ἀνὴρ σοφός ὁ ἀνὴρ σοφός ἐστιν	
78. Note that ἐστι is not necessary to express a complete sentence. The important thing is whether the adjective stands right after the article ὁ or not. If the adjective does not come directly after the article, it forms a complete sentence and expresses the idea which in English is expressed by <u>is</u> or <u>are</u> or some other form of the verb <u>to be</u>.	
79. In the following phrases adjectives are use. Change the phrases to complete sentences by changing the position of the adjective. Check your answers. ὁ σοφὸς ἀνὴρ	ὁ ἀνὴρ σοφός

80.	ὁ δίκαιος πατήρ	ὁ πατὴρ δίκαιος
81.	ἡ μήτηρ ἡ γεραία	ἡ μήτηρ γεραία
82.	τὸ βιβλίον τὸ αἰσχρόν	τὸ βιβλίον αἰσχρόν
83.	ὁ ἀγαθὸς ἀδελφός	ὁ ἀδελφὸς ἀγαθὸς
84.	υἱὸς ὁ κακός	κακὸς ὁ υἱός

85. As you have probably noted, adjectives agree with the nouns they modify in number, gender, and case. Like nouns, adjectives are declined. Many Greek adjectives are declined like ἀγαθός Study the declension and then copy it carefully on your answer pad.

Singular Number

	MASCULINE GENDER	FEMININE GENDER	NEUTER GENDER	
Nominative Case	ἀγαθός	ἀγαθή	ἀγαθόν	
Genitive Case	ἀγαθοῦ	ἀγαθῆς	ἀγαθοῦ	
Dative Case	ἀγαθῷ	ἀγαθῇ	ἀγαθῷ	
Accusative Case	ἀγαθόν	ἀγαθήν	ἀγαθόν	

Plural Number

	MASCULINE GENDER	FEMININE GENDER	NEUTER GENDER	
Nominative Case	ἀγαθοί	ἀγαθαί	ἀγαθά	
Genitive Case	ἀγαθῶν	ἀγαθῶν	ἀγαθῶν	
Dative Case	ἀγαθοῖς	ἀγαθαῖς	ἀγαθοῖς	
Accusative Case	ἀγαθούς	ἀγαθάς	ἀγαθά	

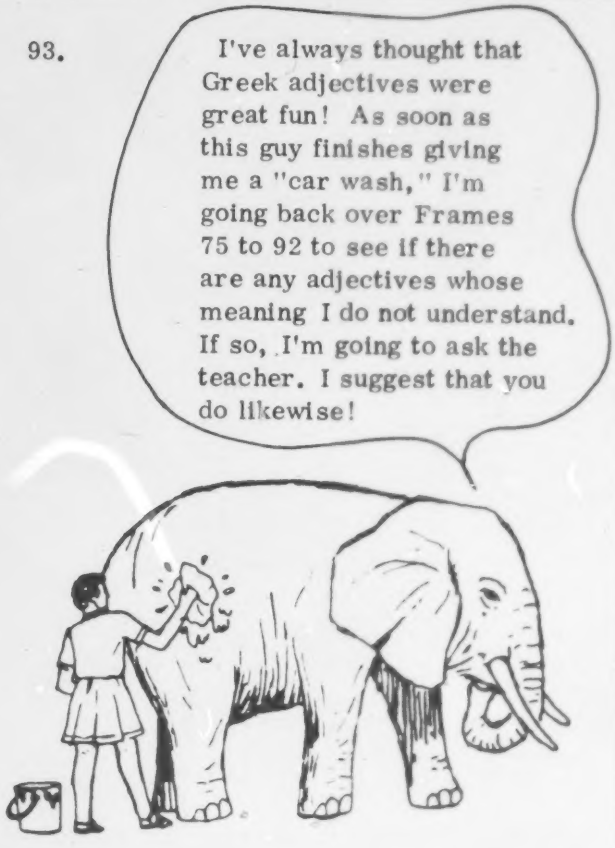
86. Many Greek adjectives are declined like εὐδαίμων (fortunate, lucky). Study the declension and copy it carefully on your answer pad.

Singular Number

	MASCULINE & FEMININE GENDER	NEUTER GENDER	
Nominative	εὐδαίμων	εὔδαιμον	
Genitive	εὐδαίμονος	εὐδαίμονος	
Dative	εὐδαίμονι	εὐδαίμονι	
Accusative	εὐδαίμονα	εὔδαιμον	

Plural Number

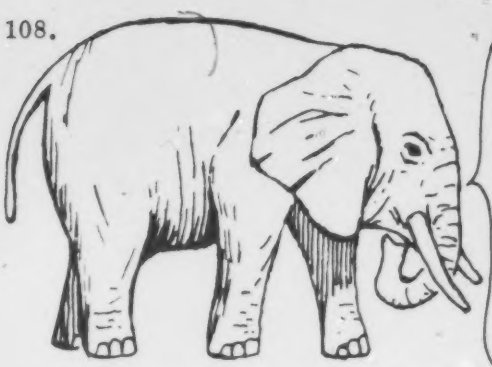
	MASCULINE & FEMININE GENDER	NEUTER GENDER	
Nominative	εὐδαίμονες	εὐδαίμονα	
Genitive	εὐδαιμόνων	εὐδαιμόνων	
Dative	εὐδαίμοσι(ν)	εὐδαίμοσι(ν)	
Accusative	εὐδαίμονας	εὐδαίμονα	

87. Change the following phrases from singular to plural. Check your answers. τὸ ἀγαθὸν παιδίον	τὰ ἀγαθὰ παιδία
88. ὁ εὐδαίμων ἀνήρ	οἱ εὐδαίμονες ἄνδρες
89. τῷ εὐδαίμονι ἀνδρί	τοῖς εὐδαίμοσι ἀνδράσι
90. τὸν ἄνδρα τὸν εὐδαίμονα	τοὺς ἄνδρας τοὺς εὐδαίμονας
91. τῆς πόλεως τῆς ἀγαθῆς	τῶν πόλεων τῶν ἀγαθῶν
92. τοῦ ἀνδρὸς τοῦ εὐδαίμονος	τῶν ἀνδρῶν τῶν εὐδαιμόνων
93. 	

94.

Let's turn to the derivatives and cognates we've been learning. Try to explain the underlined word in each sentence. The Greek root is given in brackets.

Not all doctors are well-grounded in <u>geriatrics</u>. [γεροῦσια]	the science of medical and hygienic care for older people
95. <u>Gerontology</u> is a fascinating subject.	study of old age
96. Homer uses <u>proleptic</u> adjectives. [προλαμβάνειν]	pertaining to the use of an adjective before it is actually applicable.
97. <u>Auriferous</u> rocks are valuable. [φέρειν]	gold-bearing
98. The parade was <u>splendiferous</u>. [φέρειν]	bright, splendor - bearing
99. <u>Peripheral</u> matters are often discussed at meetings. [φέρειν]	external to the central issues
100. Weeds <u>proliferate</u>. [φέρειν]	grow or produce by multiplication of parts
101. Gifts are exchanged on the <u>Epiphany</u> in many European countries. [φαίνειν]	festival commemorating the manifestation of Christ to the Magi
102. The scarf was <u>diaphanous</u>. [φαίνειν]	transparent
103. <u>Cellophane</u> protects freshness of some candies. [φαίνειν]	transparent, paper-like product

104. Rock music goes well with a phantasmagoria. [φαίνειν]	exhibition of optical illusions produced by a projector or the like
105. One should avoid the advice of sycophants. [φαίνειν]	a self-seeking flatterer
106. The laconic principal was admired by all. [Λακωνίας]	brief, concise
107. The young man lived in a Spartan manner. [Σπαρτη]	austere, stern, frugal
108.  It's time to review the quotations on Sparta that we've learned in this unit. Complete each quotation. Check your answer.	
αὐτὸς γὰρ κροτίων καλλιστεφάνου π— "Η— Ζευς Ἡρακλείδαις τήνδε δέδωκε πόλιν	πόδις Ἥρης (Tyrtaeus)
109. ῥέπει γὰρ ἄντα τῷ διδάρῳ τὸ καλῶς ἰνιθαρίσδην. ὡς ὁ Λ------ π------ εἴρηκε.	Λακωνικὸς ποιητὴς (Alcman)
110. ἐν Λακεδαίμονι καὶ τὸν ἐλεύθερον μάλιστα ἐλεύθερον εἶναι καὶ τὸν δοῦλον μ------ δ-----	μάλιστα δοῦλον (Plutarch)

111. οὐκ ἂν εἴη ἀτείχιστος πόλις ἄσπις ἀνδράσι καὶ οὐ π------ ἐ----------.

πλίνθοις ἐστεφάνωται
(Plutarch)

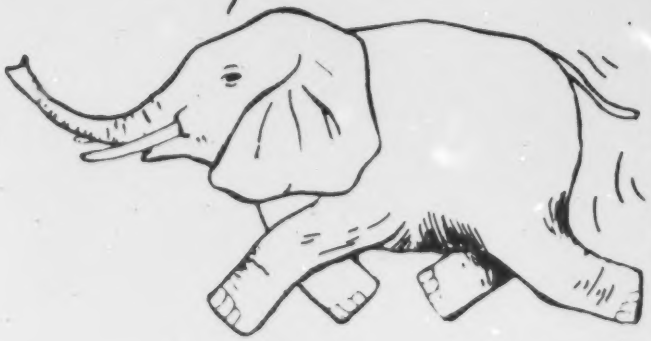
112. ἢ τὰν ἢ ἐπὶ τ--

τᾶς

113. οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ εἰ μὴ τετλαίη μὲν ὁρῶν φόνον αἱματόεντα καὶ δηίων ὀρέγοιτ' ἐγγύθεν ἰστάμενος. ἢ δ' ἀρετὴ τό γ' ἄριστον ἐν ἀνθρώποισιν ἄεθλον κάλλιστόν τε φέρειτ γ------- ἀ---- ν--

γίγνεται
ἀνδρὶ νέῳ
(Tyrtaeus)

114. If you are unsure of the meanings of any of the above quotations please go back to Frames 21 - 25 of this unit and review.

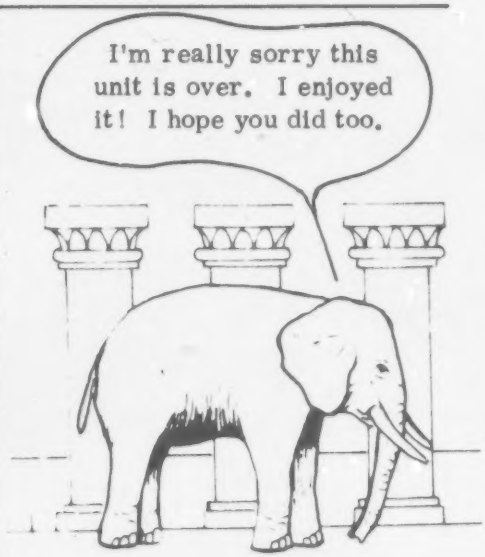


115. Let's review what we've learned about infinitives in this unit. The infinitive maker in English is the word t____.	to
116. Many Greek infinitives end in the letters _____.	-ειν
117. Infinitives in Greek are often used in an indirect statement. This construction occurs after verbs of _____. _____, or _____.	saying, thinking, or perceiving
118. The subject of the infinitive in an indirect statement is put in the a_____ case.	accusative
119. Place the word λέγει ("he says") before each of the following sentences and change the sentences into indirect statements. The verb will become an infinitive, and the subject will go into the accusative case. Check your answers. ὁ ἄνθρωπος φαίνει	λέγει τὸν ἄνθρωπον φαίνειν
120. ὁ ἄνθρωπος προλείπει	λέγει τὸν ἄνθρωπον προλείπειν
121. ὁ ἄνθρωπος φέρει	λέγει τὸν ἄνθρωπον φέρειν
122. ὁ ἄνθρωπος εἴρει	λέγει τὸν ἄνθρωπον εἴρειν
123. Try to write the declensions of ἀγαθός and εὐδαίμων from memory on your answer pad. Go back to Frames 85 and 86 of this unit to check your answers.	
124. Give the meaning in English of each of the following sentences.	

δίκαιος ὁ ἄνθρωπος δίκαιος ἐστὶν ὁ ἄνθρωπος ὁ ἄνθρωπος δίκαιος ὁ ἄνθρωπός ἐστὶ δίκαιος ἐστὶν ὁ ἄνθρωπος δίκαιος ὁ ἄνθρωπος δίκαιός ἐστίν	The man is just.
125. Give the meaning in English of each of the following phrases. ὁ δίκαιος ἄνθρωπος ὁ ἄνθρωπος ὁ δίκαιος ἄνθρωπος ὁ δίκαιος	The just man.
126. Let's review what we've learned thus far about Sparta. The Spartans considered themselves to be the descendants of H_____.	Hercules
127. We know that tribes from the north known as Dorians invaded the area called Laconia. Eventually four or five Dorian villages were built in the area. These villages were politically unified into a city called Lacedemon or Sparta under the rule of two _____.	kings
128. The kings' powers were gradually curtailed, but the monarchy continued to exist. The kings served as the heads of state, commanded the armies, and sat on the council of elders called the G_____.	Gerusia
129. The Gerusia was very powerful. It formulated policy in wartime, controlled the business of the Apella, acted as a board of judges, and selected the five E_____.	Ephors
130. The Ephorate, or board of Ephors, proposed laws, presided over the Apella, attended the Gerusia, sat as judges, and directed the s_____ p_____.	secret police

131. The assembly of Spartan citizens or A_____ heard arguments and voted but did not discuss law and policy. The Apella selected members of the Gerusia.	Apella
132. A turning point in Spartan history was the civil war of the 7th Century B.C. After this war, Sparta's one and only business became military security. Trade, commerce, art, culture, as well as individual freedom were made subordinate to military security. The implementation of this "security first" attitude is traditionally attributed to L_____,who formulated the constitution that led to what was called eunomia or "good order."	Lycurgus
133. In Plutarch's BIOGRAPHY OF LYCURGUS, we learn that only healthy Spartan babies were allowed to mature. Sick and deformed babies were _____ _____.	exposed, i.e., abandoned, or left to die
134. According to Plutarch, the training and education of boys was strict and severe. Boys were encouraged to _____ their food.	steal
135. The severity of young men's discipline was _____ in time of war.	relaxed
136. Sparta _____ (was/was not) a closed society. Spartans were not permitted to travel freely in other lands nor were visitors and tourists particularly welcome in Sparta.	was
137. All women in Spartan society were without political power. Other groups without power included men under 30, helots, and p_____.	perioikoi
138. Helots were _____ _____.	farmer slaves who belonged to the state.

139. Periokoi were _____ _____.	neighboring townspeople, subject to Sparta.
140. The number of helots was very _____ (large/small) compared to the number of Spartan citizens.	large
141. Let's review the English derivatives and cognates we studied in this unit. Fill in the missing word in each sentence and try to give the Greek word with which it is connected. The science of medical and hygienic care for older people is called _____.	geriatrics (γερουσία)
142. The study of old age per se is called _____.	gerontology (γερουσία)
143. An adjective used before it is actually applicable or appropriate is said to be _____.	proleptic (προλαμβάνειν)
144. A stream that contains gold dust may be called _____.	auriferous (φέρειν)
145. Something which is bright or glittering may be called _____.	splendiferous (φέρειν)
146. A matter which lies outside of the central issue under discussion is said to be _____.	peripheral (φέρειν)
147. When bacteria multiply by cell division they are said to _____.	proliferate (φέρειν)
148. The festival commemorating the manifestation of Christ to the Magi is called the _____.	Epiphany (φαίνειν)
149. Chiclets are wrapped in _____.	cellophane (φαίνειν)
150. An exhibition of optical illusions produced by a projector is called a _____.	phantasmagoria (φαίνειν)
151. A self-seeking flatterer is called a _____.	sycophant (φαίνειν)

152. Thin, transparent cloth may be described as _____.	diaphanous (φαίνειν)
153. A person who speaks concisely may be described as _____.	laconic (Λακωνία)
154. A person who is austere and frugal in his manner of living may be described as _____.	Spartan (Σπάρτη)
155. In this unit you have studied: a. The history of Sparta before the 5th Century B. C. and the Spartan way of life. b. Quotations on Sparta. c. Forms and uses of the infinitive. d. Forms and uses of adjectives. e. The following English derivatives and cognates: geriatrics, gerontology; auriferous, splendiferous; proleptic, peripheral, proliferate; epiphany, diaphanous, cellophane, phantasmagoria, sycophant; laconic, Spartan.	

UNIT FOUR

THE STRUGGLE WITH PERSIA

1. We are going to read something about the customs of the Persians according to Herodotus, "the father of history." Herodotus' masterly writings are the chief source of our information on the struggle between Greece and Persia.

2. Read each passage aloud in Greek. As you are reading the Greek, try to keep in mind that you are reading the actual words of a man who lived almost 2,500 years ago. Read the English interpretation of each frame.

Πέρσας δὲ οἶδα νόμοισι τοισῖσιδε χρεωμένους, ἀγάλματα μὲν καὶ νηοὺς καὶ βωμοὺς οὐκ ἐν νόμῳ ποιευμένους ἱδρύεσθαι, ἀλλὰ καὶ τοῖσι πρόσθεν μωρίην ἐπιφέρουσι, ὡς μὲν ἐμοὶ δοκέειν, ὅτι οὐκ ἀνθρωποφυέας ἐνόμισαν τοὺς θεοὺς κατά περ οἱ Ἕλληνες εἶναι· οἷ δὲ νομίζουσι Διὶ μὲν ἐπὶ τὰ ὑψηλότατα τῶν ὀρέων ἀναβαίνοντες θυσίας ἕρδειν, τὸν κύκλον πάντα τοῦ οὐρανοῦ Δία καλέοντες· θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ καὶ γῇ καὶ πυρὶ καὶ ὕδατι καὶ ἀνέμοισι. τούτοισι μὲν δὴ θύουσι μούνοισι ἀρχῆθεν, ἐπιμεμαθήκασι δὲ καὶ τῇ Οὐρανίῃ θύειν, παρά τε Ἀσσυρίων μαθόντες καὶ Ἀραβίων. καλέουσι δὲ Ἀσσύριοι τὴν Ἀφροδίτην Μύλιττα, Ἀράβιοι δὲ Ἀλιλάτ, Πέρσαι δὲ Μίτραν.

The customs which I know the Persians to observe are the following. They have no images of the gods, no temples nor altars, and consider the use of them a sign of folly. This comes, I think, from their not believing the gods to have the same nature with men, as the Greeks imagine. Their custom, however, is to ascend the summits of the loftiest mountains, and there to offer sacrifice to Zeus, which is the name they give to the whole circuit of the firmament. They likewise offer to the sun and moon, to the earth, to fire, to water, and to the winds. These are the only gods whose worship has come down to them from ancient times. At a later period they began the worship of Aphrodite, which they borrowed[1] from the Arabians and Assyrians. Mylitta is the name by which the Assyrians know this goddess, whom the Arabians call Alitta, and the Persians Mitra.

3. Θυσίη δὲ τοῖσι Πέρσῃσι περὶ τοὺς εἰρημένους θεοὺς ἥδε κατέστηκε· οὔτε βωμοὺς ποιεῦνται οὔτε πῦρ ἀνακαίουσι μέλλοντες θύειν, οὐ σπονδῇ χρέωνται, οὐκὶ αὐλῷ, οὐ στέμμασι, οὐκὶ οὐλῇσι· τῶν δὲ ὡς ἑκάστῳ θύειν θέλῃ, ἐς χῶρον καθαρὸν ἀγαγὼν τὸ κτῆνος καλέει τὸν θεόν, ἐστεφανωμένος τὸν τιάραν μυρσίνῃ μάλιστα. ἑωυτῷ μὲν δὴ τῷ θύοντι ἰδίῃ μούνῳ οὐ οἱ ἐγγίνεται ἀρᾶσθαι ἀγαθά, ὁ δὲ τοῖσι πᾶσι Πέρσῃσι κατεύχεται οὐ γίνεσθαι καὶ τῷ βασιλέι· ἐν γὰρ δὴ τοῖσι πᾶσι Πέρσῃσι καὶ αὐτὸς γίνεται. ἐπεὰν δὲ διαμιστύλας κατὰ μέλεα τὸ ἱρήιον ἑψήσῃ τὰ κρέα, ὑποστάσας ποίην ὡς ἁπαλωτάτην, μάλιστα δὲ τὸ τρίφυλλον, ἐπὶ ταύτης ἔθηκε ὧν πάντα τὰ κρέα. διαθέντος δὲ αὐτοῦ Μάγος ἀνὴρ παρεστεὼς ἐπαείδει θεογονίην, οἵην δὴ λέγουσι εἶναι τὴν ἐπαοιδήν· ἄνευ γὰρ δὴ Μάγου οὐ σφι νόμος ἐστὶ θυσίας ποιέεσθαι. ἐπισχὼν δὲ ὀλίγον χρόνον ἀποφέρεται ὁ θύσας τὰ κρέα καὶ χρᾶται ὅ τι μιν λόγος αἱρέει.

To these gods the Persians offer sacrifice in the following manner: they raise no altar, light no fire, pour no libations, there is no sound of the flute, no putting on of chaplets, no consecrated barley-cake; but the man who wishes to sacrifice brings his victim to a spot of ground which is pure from pollution, and there calls upon the name of the god to whom he intends to offer. It is usual to have the turban encircled with a wreath, most commonly of myrtle. The sacrificer is not allowed to pray for blessings on himself alone, but he prays for the welfare of the king, and of the whole Persian people, among whom he is of necessity included. He cuts the victim in pieces, and having boiled the flesh, he lays it out upon the softest grass that he can find. When all is ready, one of the Magi comes forward and chants a hymn, which they say recounts the origin of the gods. It is not lawful to offer sacrifice unless there is a Magus present. After waiting a short time the sacrificer carries the flesh of the victim away with him, and makes whatever use of it he pleases.

4. Ἡμέρην δὲ ἁπασέων μάλιστα ἐκείνην τιμᾶν νομίζουσι τῇ ἕκαστος ἐγίνετο. ἐν ταύτῃ δὲ πλέω δαῖτα τῶν ἄλλων δικαιοῦσι προτίθεσθαι· ἐν τῇ οἱ εὐδαίμονες αὐτῶν βοῦν καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέασι ὅλους ὀπτοὺς ἐν καμίνοισι, οἱ δὲ πένητες αὐτῶν τὰ λεπτὰ τῶν προβάτων προτιθέασι. σίτοισι δὲ ὀλίγοισι χρέωνται, ἐπιφορήμασι δὲ πολλοῖσι καὶ οὐκ ἀλέσι· καὶ διὰ τοῦτο φασὶ Πέρσαι τοὺς Ἕλληνας σιτεομένους πεινῶντας παύεσθαι, ὅτι σφι ἀπὸ δείπνου παραφορίσεται οὐδὲν λόγου ἄξιον· εἰ δέ τι παραφέροιτο, ἐσθίοντας ἂν οὐ παύεσθαι. οἶνῳ δὲ κάρτα προσκέαται, καὶ σφι οὐκ ἐμέσαι ἔξεστι, οὐκὶ οὐρῆσαι ἀντίον ἄλλου. ταῦτα μὲν νυν οὕτω φυλάσσεται, μαθυσκόμενοι δὲ ἐώθασι βουλεύεσθαι τὰ σπουδαιότατα τῶν πραγμάτων· τὸ δ' ἂν δόξῃ σφι βουλευομένοισι, τοῦτο τῇ ὑστεραίῃ νήφουσι

Of all the days in the year, the one which they celebrate most is their birthday. It is customary to have the board furnished on that day with an ampler supply than common. The richer Persians cause an ox, a horse, a camel, and an ass to be baked whole and so served up to them: the poorer classes use instead the smaller kinds of cattle. They eat little solid food but abundance of dessert, which is set on table a few dishes at a time; this

προτιθεῖ ὁ στέγαρχος, ἐν τοῦ ἂν ἅπτηται βουλεύωνται, καὶ ἢν μὲν ἄδῃ καὶ νήφουσι, χρέωνται αὐτῷ, ἢν δὲ μὴ ἄδῃ, μετιεῖσι. τὰ δ' ἂν νήφοντες προβουλεύσωνται, μεθυσκόμενοι ἐπιδιαγινώσκουσι.

it is which makes them say that "the Greeks, when they eat, leave off hungry, having nothing worth mention served up to them after the meats; whereas, if they had more put before them, they would not stop eating." They are very fond of wine, and drink it in large quantities. To vomit or obey natural calls in the presence of another, is forbidden among them. Such are their customs in these matters.

It is also their general practice to deliberate upon affairs of weight when they are drunk; and then on the morrow, when they are sober, the decision to which they came the night before is put before them by the master of the house in which it was made; and if it is then approved of, they act on it; if not, they set it aside. Sometimes, however, they are sober at their first deliberation, but in this case they always reconsider the matter under the influence of wine.

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5. Ἐντυγχάνοντες δ' ἀλλήλοισι ἐν τῇσι ὁδοῖσι, τῷδε ἄν τις διαγνοίη εἰ ὁμοιοι εἰσὶ οἱ συντυγχάνοντες· ἀντὶ γὰρ τοῦ προσαγορεύειν ἀλλήλους φιλέουσι τοῖσι στόμασι· ἢν δὲ ᾖ οὔτερος ὑποδεέστερος ὀλίγῳ, τὰς παρειὰς φιλέονται· ἢν δὲ πολλῷ ᾖ οὔτερος ἀγεννέστερος, προσπίπτων προσκυνέει τὸν ἕτερον. τιμῶσι δὲ ἐκ πάντων τοὺς ἄγχιστα ἑωυτῶν οἰκέοντας μετά γε ἑωυτούς, δεύτερα δὲ τοὺς δευτέρους· μετὰ δὲ κατὰ λόγον προβαίνοντες τιμῶσι· ἥκιστα δὲ τοὺς ἑωυτῶν ἐκαστάτω οἰκημένους ἐν τιμῇ ἄγονται, νομίζοντες ἑωυτοὺς εἶναι ἀνθρώπων μακρῷ τὰ πάντα ἀρίστους, τοὺς δὲ ἄλλους κατὰ λόγον τῆς ἀρετῆς ἀντέχεσθαι, τοὺς δὲ ἐκαστάτω οἰκέοντας ἀπὸ ἑωυτῶν κακίστους εἶναι. ἐπὶ δὲ Μήδων ἀρχόντων καὶ ἦρχε τὰ ἔθνεα ἀλλήλων, συναπάντων μὲν Μῆδοι καὶ τῶν ἄγχιστα οἰκεόντων σφίσι, οὗτοι δὲ καὶ τῶν ὁμούρων, οἳ δὲ μάλα τῶν ἐχομένων, κατὰ τὸν αὐτὸν δὴ λόγον καὶ οἱ Πέρσαι τιμῶσι· προέβαινε γὰρ δὴ τὸ ἔθνος ἄρχον τε καὶ ἐπιτροπεῦον.

When they meet each other in the streets, you may know if the persons meeting are of equal rank by the following token; if they are, instead of speaking, they kiss each other on the lips. In the case where one is a little inferior to the other, the kiss is given on the cheek; where the difference of rank is great, the inferior prostrates himself upon the ground. Of nations, they honour most their nearest neighbours whom they esteem next to themselves; those who live beyond these they honour in the second degree; and so with the remainder, the further they are removed, the less the esteem in which they hold them. The reason is, that they look upon themselves

as very greatly superior in all respects to the rest of mankind, regarding others as approaching to excellence in proportion as they dwell nearer to them; whence it comes to pass that those who are the farthest off must be the most degraded of mankind. Under the dominion of the Medes, the several nations of the empire exercised authority over each other in this order. The Medes were lords over all, and governed the nations upon their borders, who in their turn governed the States beyond, who likewise bore rule over the nations which adjoined on them. And this is the order which the Persians also follow in their distribution of honour; for that people, like the Medes, has a progressive scale of administration and government.

6.

Ξεινικὰ δὲ νόμαια Πέρσαι προσίενται ἀνδρῶν μάλιστα. καὶ γὰρ δὴ τὴν Μηδικὴν ἰσθῆτα νομίσαντες τῆς ἑωυτῶν εἶναι καλλίω φορέουσι, καὶ ἐς τοὺς πολέμους τοὺς Αἰγυπτίους θωρηκας· καὶ ὑπαθείας τε παντοδαπὰς πυνθανόμενοι ἐπιτηδεύουσι, καὶ δὴ καὶ ἀπ' Ἑλλήνων μαθόντες παισὶ μίσγονται. γαμέουσι δὲ ἕκαστος αὐτῶν πολλὰς μὲν κουριδίας γυναῖκας, πολλῷ δ' ἔτι πλεῦνας παλλακὰς κτῶνται.

Ἀνδραγαθίη δὲ αὕτη ἀποδέδεκται, μετὰ τὸ μάχεσθαι εἶναι ἀγαθόν, ὃς ἂν πολλοὺς ἀποδέξῃ παῖδας· τῷ δὲ τοὺς πλείστους ἀποδεικνύντι δῶρα ἐκπέμπει βασιλεὺς ἀνὰ πᾶν ἔτος. τὸ πολλὸν δ' ἡγέαται ἰσχυρὸν εἶναι. παιδεύουσι δὲ τοὺς παῖδας ἀπὸ πενταέτεος ἀρξάμενοι μέχρι εἰκοσαέτεος τρία μοῦνα, ἱππεύειν καὶ τοξεύειν καὶ ἀληθίζεσθαι. πρὶν δὲ ἢ πενταέτης γένηται, οὐκ ἀπικνέεται ἐς ὄψιν τῷ πατρί, ἀλλὰ παρὰ τῇσι γυναιξὶ δίαιταν ἔχει. τοῦδε δὲ εἵνεκα τοῦτο οὕτω ποιέεται, ἵνα ἢν ἀποθάνῃ τρεφόμενος μηδεμίαν ἄσην τῷ πατρὶ προσβάλῃ.

Αἰνέω μέν νυν τόνδε τὸν νόμον, αἰνέω δὲ καὶ τόνδε, τὸ μὴ μιῇ αἰτίῃ εἵνεκα μήτε αὐτὸν τὸν βασιλέα μηδένα φονεύειν, μήτε τῶν ἄλλων Περσέων μηδένα τῶν ἑωυτοῦ οἰκετέων ἐπὶ μιῇ αἰτίῃ ἀνήκεστον πάθος ἔρδειν· ἀλλὰ λογισάμενος ἢν εὑρίσκῃ πλέω τε καὶ μέζω τὰ ἀδικήματα ἐόντα τῶν ὑπουργημάτων, οὕτω τῷ θυμῷ χρᾶται. ἀποκτεῖναι δὲ οὐδένα κω λέγουσι τὸν ἑωυτοῦ πατέρα οὐδὲ μητέρα, ἀλλὰ ὁκόσα ἤδη τοιαῦτα ἐγένετο, πᾶσαν ἀνάγκην φασὶ ἀναζητεόμενα ταῦτα ἀνευρεθῆναι ἢτοι ὑποβολιμαῖα ἐόντα ἢ μοιχίδια· οὐ γὰρ δὴ φασι οἰκὸς εἶναι τόν γε ἀληθέως τεκεῖα ὑπὸ τοῦ ἑωυτοῦ παιδὸς ἀποθνήσκειν.

There is no nation which so readily adopts foreign customs as the Persians. Thus, they have taken the dress of the Medes, considering it superior to their own; and in war they wear the Egyptian breastplate. As soon as they hear of any luxury, they instantly make it their own: and hence, among other novelties, they have learned pederasty from the Greeks. Each of them has several wives, and a still larger number of concubines.

Next to prowess in arms, it is regarded as the greatest proof of manly excellence, to be the father of many sons. Every year the king sends rich gifts to the man who can show the largest number: for they hold that number is strength. Their sons are carefully instructed from their fifth to their twentieth years, in three things alone,—to ride, to draw the bow, and to speak the truth. Until their fifth

year they are not allowed to come into the sight of their father, but pass their lives with the women. This is done that, if the child die young, the father may not be afflicted by its loss.

To my mind it is a wise rule, as also is the following — that the king shall not put any one to death for a single fault, and that none of the Persians shall visit a single fault in a slave with any extreme penalty; but in every case the services of the offender shall be set against his misdoings; and, if the latter be found to outweigh the former, the aggrieved party shall then proceed to punishment.

The Persians maintain that never yet did any one kill his own father or mother; but in all such cases they are quite sure that, if matters were sifted to the bottom, it would be found that the child was either a changeling or else the fruit of adultery; for it is not likely they say that the real father should perish by the hands of his child.

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7. Λσσα δέ σφι ποιέειν οὐκ ἔξεστι, ταῦτα οὐδὲ λέγειν ἔξεστι. αἴσχιστον δὲ αὐτοῖσι τὸ ψεύδεσθαι νενόμισται, δεύτερα δὲ τὸ ὀφείλειν χρέος, πολλῶν μὲν καὶ ἄλλων εἵνεκα, μάλιστα δὲ ἀναγκαίην φασὶ εἶναι τὸν ὀφείλοντα καί τι ψεῦδος λέγειν. ὃς ἂν δὲ τῶν ἀστῶν λέπρην ἢ λεύκην ἔχῃ, ἐς πόλιν οὔτος οὐ κατέρχεται οὐδὲ συμμίσγεται τοῖσι ἄλλοισι Πέρσῃσι· φασὶ δέ μιν ἐς τὸν ἥλιον ἁμαρτόντα τι ταῦτα ἔχειν. ξεῖνον δὲ πάντα τὸν λαμβανόμενον ὑπὸ τουτέων πολλοὶ ἐξελαύνουσι ἐκ τῆς χώρης, καὶ τὰς λευκὰς περιστερὰς, τὴν αὐτὴν αἰτίην ἐπιφέροντες. ἐν ποταμῶν δὲ οὔτε ἐνουρέουσι οὔτε ἐμπτύουσι, οὐ χεῖρας ἐναπονίζονται, οὐδὲ ἄλλον οὐδένα περιορῶσι, ἀλλὰ σέβονται ποταμοὺς μάλιστα.

Καὶ τόδε ἄλλο σφι ὧδε συμπέπτωκε γίνεσθαι, τὸ Πέρσας μὲν αὐτοὺς λέληθε, ἡμέας μέντοι οὔ· τὰ οὐνόματά σφι ἐόντα ὅμοια τοῖσι σώμασι καὶ τῇ μεγαλοπρεπείῃ τελευτῶσι πάντα ἐς τὠυτὸ γράμμα, τὸ Δωριέες μὲν σὰν καλέουσι, Ἴωνες δὲ σίγμα· ἐς τοῦτο διζήμενος εὑρήσεις τελευτῶντα τῶν Περσέων τὰ οὐνόματα, οὐ τὰ μὲν τὰ δ' οὔ, ἀλλὰ πάντα ὁμοίως.

Ταῦτα μὲν ἀτρεκέως ἔχω περὶ αὐτῶν εἰδὼς εἰπεῖν

They hold it unlawful to talk of any thing which it is unlawful to do. The most disgraceful thing in the world, they think, is to tell a lie; the next worse, to owe a debt: because, among other reasons, the debtor is obliged to tell lies. If a Persian has the leprosy he is not allowed to enter into a city, or to have any dealings with the other Persians; he must, they say, have sinned against the sun. Foreigners attacked by this disorder, are forced to leave the country: even white pigeons are often driven away, as guilty of the same offence. They never defile a river with the secretions of their bodies, nor even wash their

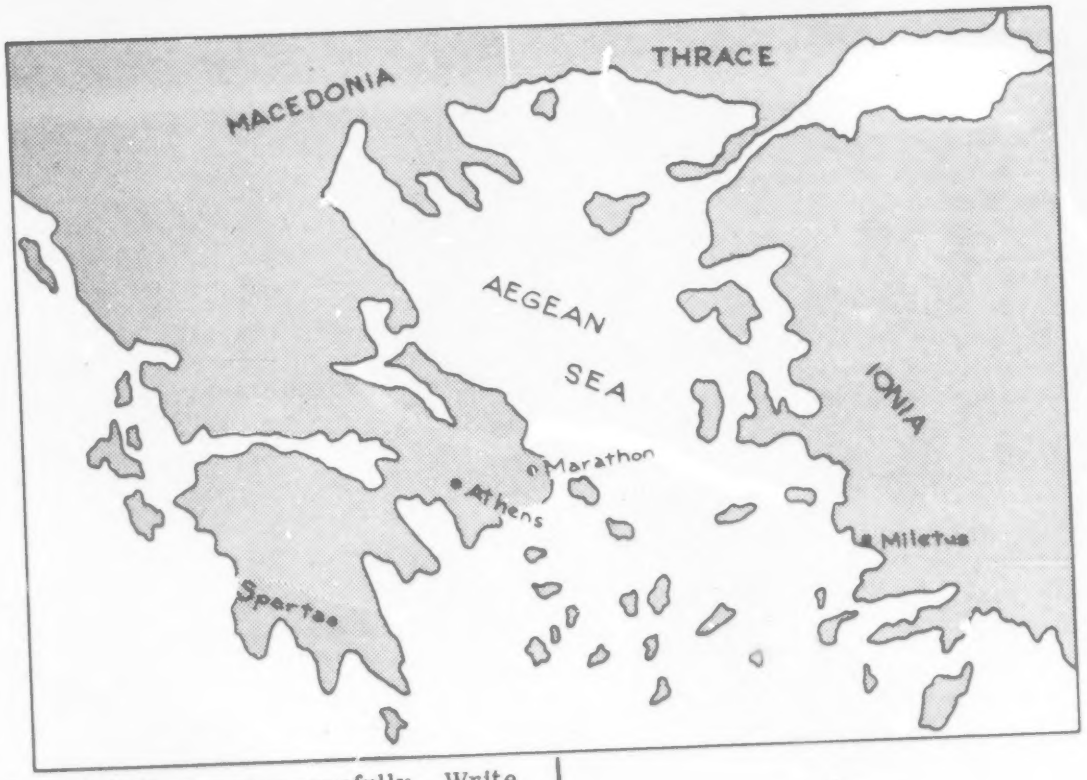
hands in one; nor will they allow others to do so, as they have a great reverence for rivers. There is another peculiarity, which the Persians themselves have never noticed, but which has not escaped my observation. Their names, which are expressive of some bodily or mental excellence, all end with the same letter—the letter which is called San by the Dorians, and Sigma by the Ionians. Any one who examines will find that the Persian names, one and all without exception, end with this letter.

Thus much I can declare of the Persians with entire certainty, from my own actual knowledge.

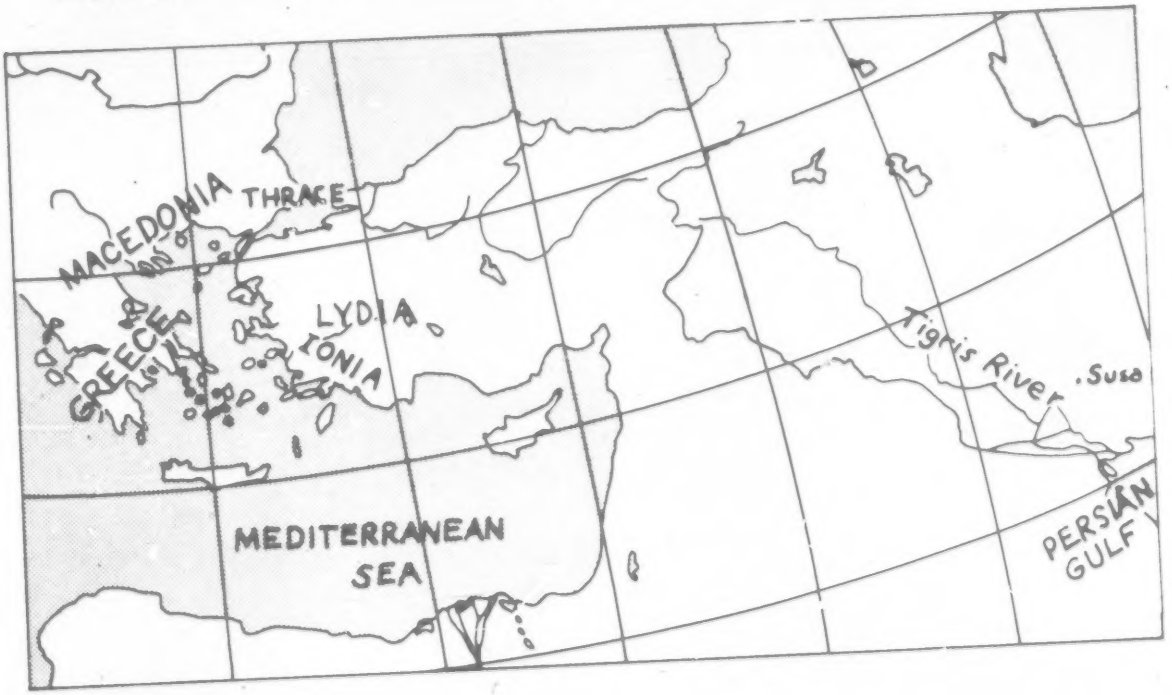
[The English interpretation in Frames 2-7 is that of George Rawlinson with some changes.]

(Herodotus 1. 131 – 140)

8. To understand the story of the struggle between the Persians and the Greeks, a certain amount of geographical knowledge is necessary. Study the map below carefully. Then write all the names that appear on the map on your answer pad.



9. Study these maps carefully. Write all the names that appear on the map on your answer pad.



10. Now look at the lists of place names you compiled for Frames 8 and 9. Try to picture roughly where each place name fits in the following blank map. If you have trouble with any of these places, please review Frames 8 and 9.

11. Now we are going to review some of the story of the Greek struggle with Persia.

By the year 800 B.C. the Aegean islands and the coast of Asia Minor _____ (were/were not) thoroughly Greek.

were

12. The Kingdom of Lydia established a protectorate over most Greek cities in Asia. When the reign of Croesus, King of Lydia, ended, the Asian Greeks for the most part accepted the rule of Lydia's conqueror, Cyrus, King of P_____.

Persia

13. The Persian King was called βασιλεὺς βασιλέων which is interpreted as "the Great King" or "the King of K_____."	Kings
14. Much of our information on the Persians comes from the writings of the "father of history," H_____.	Herodotus
15. The Ionians (as the Greeks in Asia Minor were called) were not happy under the rule of the new Persian King, Darius I, who had succeeded Cyrus the Great. The Persians made local Ionian tyrants subordinate to Persian provincial governors called σατράπαι or, in English, s_____.	satraps
16. The Ionians were forced to pay tribute and do military service. They revolted in 499 B. C. against the King of Kings, but the Persians crushed the revolt. The cities on the mainland of Greece provided _____ (much/little) help to the Ionians.	little
17. To punish the Ionians for their revolt, the Persians sacked and burned the richest and most brilliant Ionian city, Miletus. Part of the population of Miletus was transplanted to the mouth of the T_____ River on the Persian Gulf.	Tigris
18. The King of Kings, Darius I, followed the course of the Ionian revolt from his capital city, Susa. He decided to expand his empire to include all of Greece. He sent his son-in-law to conquer Macedonia and Thrace. Then he sent messengers to all the Greek city - states demanding their submission and token gifts of "earth and _____."	water

19. As Herodotus put it:

διέπεμπε ὢν ὁ Δαρεῖος κήρυκας ἀνὰ τὴν Ἑλλάδα κελεύων αἰτέειν βασιλεῖ γῆν τε καὶ ὕδωρ.

Copy this quotation on your answer pad. Answer the following questions on it in Greek. Check your answers.

20. Τίς διέπεμπε κήρυκας;	ὁ Δαρεῖος
21. Τίνας διέπεμπε ὁ Δαρεῖος	κήρυκας
22. Τι ἐκέλευσε ὁ Δαρεῖος κήρυκας αἰτέειν;	γῆν τε καὶ ὕδωρ
23. ἀνα τινα χωραν ὁ Δαρεῖος κήρυκας διέπεμπε;	ἀνὰ τὴν Ἑλλάδα
24. After a great Athenian victory over the Persians at Marathon, a runner was dispatched to bring the news of the victory to Athens. The runner ran the entire distance (26 miles) non-stop. When he arrived at Athens, he gasped out the news of victory and then fell over dead. We use the word <u>marathon</u> as a common noun in English to denote _____ _____.	any long or seemingly endless contest or a long race.
25. The poet Simonides summarized the story of Marathon this way: Ἑλλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν.	

Copy this quotation on your answer pad. Answer the following questions on it in Greek. Check your answers.

26. ποῦ Ἀθηναῖοι Μήδων ἐττόρεσαν δύναμιν;

Μαραθῶνι

27. Τίνων προμαχοῦντες Ἀθηναῖοι Μήδων ἐστόρεσαν δύναμιν;

Ἑλλήνων

28. Ποῖοι ἦσαν οἱ Μῆδοι;

Χρυσοφόροι ἦσαν οἱ Μῆδοι.

29. Now we are going to turn our attention to participles. Essentially a participle is an _____.

adjective built on a verb stem

30. Present participles in English are formed by adding -ing to the present tense of the _____.

verb

31. The present participle of λύω is declined as follows. Study the declension carefully. Then copy it onto your answer pad.

Singular			
	Masculine	Feminine	Neuter
N	λύων	λύουσα	λύον
G	λύοντος	λυούσης	λύοντος
D	λύοντι	λυούσῃ	λύοντι
A	λύοντα	λύουσαν	λύον

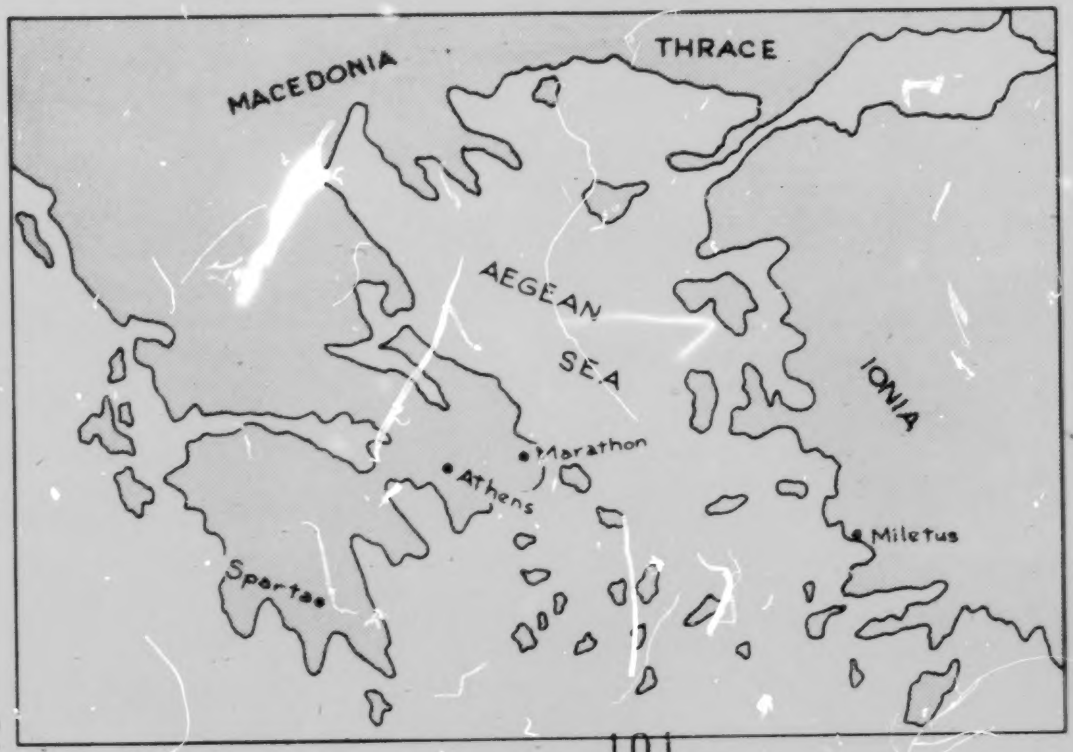
Plural			
	Masculine	Feminine	Neuter
N	λύοντες	λύουσαι	λύοντα
G	λυόντων	λυουσῶν	λυόντων
D	λύουσι	λυούσαις	λύουσι
A	λύοντας	λυούσας	λύοντα

32. Many verbs in Greek form their present participles like λύω. In the following frames practice forming the present participles of each verb in the nominative singular. Check your answers. λύω	λύων, λύουσα, λύον
33. παύω	παύων, παύουσα, παῦον
34. βασιλεύω	βασιλεύων, βασιλεύουσα, βασιλεῦον
35. πιστεύω	πιστεύων, πιστεύουσα, πιστεῦον
36. κελεύω	κελεύων, κελεύουσα, κελεῦον
37. Change the participle in each sentence in the following pattern practice to the feminine gender. βασιλεύων ἄρχω τῆς Ἀσίας.	βασιλεύουσα ἄρχω τῆς Ἀσίας.
38. λέγων ἄρχω τῆς Ἀσίας.	λέγουσα ἄρχω τῆς Ἀσίας.
39. πιστεύων ἄρχω τῆς Ἀσίας.	πιστεύουσα ἄρχω τῆς Ἀσίας.
40. φιλῶν ἄρχω τῆς Ἀσίας.	φιλοῦσα ἄρχω τῆς Ἀσίας.
41. μισῶν ἄρχω τῆς Ἀσίας.	μισοῦσα ἄρχω τῆς Ἀσίας.
42. Let's continue now with the story of the Greek struggle with Persia. After Marathon, the Greeks had a ten year rest. Persia was occupied	

by other matters. But Darius' son, Xerxes, was determined to pursue his father's plan to conquer the G_____.	Greeks
43. For years a slave stood beside Xerxes at dinner and whispered to him δέσποτα, μέμνησο τῶν Ἀθηναίων. Give the meaning of this quotation from Herodotus in English.	"Master, remember the Athenians."
44. Xerxes made elaborate preparations for his invasion of Greece. After crossing the Hellespont, he prepared to encounter a Spartan army at the narrow pass of Thermopylae. He sent a spy to observe the Spartans. The spy reported that the Spartans spent their time exercising naked and combing their long hair. In the right hand column, read Herodotus description in Greek.	τοὺς μὲν δὴ ὥρα γυμναζομένους τῶν ἀνδρῶν τοὺς δὲ τὰς κόμας κτενιζομένους.
45. Despite valiant Spartan efforts at Thermopylae, they were killed to the last man. According to Herodotus an inscription was set up in honor of the Spartans who died at Thermopylae. The inscription means in English, "O stranger, tell the Lacedaemonians that we are lying here dead obedient to their laws." Now read the inscription in Greek in the right-hand column.	ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα τοῖς κείνων, ῥήμασι πειθόμενοι.
46. The Roman politician and essayist Cicero translated this inscription into Latin a few centuries later. Even though this is a Greek course we thought you might enjoy seeing and hearing the inscription in Latin. It is being brought to you at absolutely no extra charge by your friendly Division of Foreign Language Education, The School District of Philadelphia.	Dic hospes, Spartae nos te hic vidisse jacentis dum sanctis patriae legibus obsequimur

47. After capturing Athens, Xerxes lost the great naval battle off the island of Salamis. This battle is regarded as a turning point in world history. It has been compared to the defeat of the Spanish Armada by the English under Sir Francis D_____.	Drake
48. Xerxes sat on his great throne on the shore and watched the battle of Salamis. He noticed the brave fighting of his ally, Queen Artemisia of Halicarnassus, and made the famous statement "My men have become women and my women, men." Read the Greek text of the statement.	οἱ μὲν ἄνδρες γεγόνασί μοι γυναῖκες αἱ δὲ γυναῖκες ἄνδρες.
49. After Salamis, Xerxes went home taking a large part of his forces with him. The land forces that he left behind were subsequently _____ (defeated/victorious) at another famous battle, the battle of Plataea.	defeated
50. The names Thermopylae, Salamis, and Plataea have become symbols of man's quest for l_____.	liberty

51. Because young people want to know "where it's at," we thought we would show you a map locating places recently mentioned. Study the map carefully.



Close your eyes and try to picture the map. Then locate Thermopylae, Plataea, and Salamis mentally. If you can't do it, study the map again and try again.

52. Identify the places marked A, B, and C on the map below. Then check your answer.

A. Salamis
B. Plataea
C. Thermopylae

53. There is one quotation in this unit that doesn't exactly fit into the story of the struggle with Persia. It is from Euripides and it means in English that when there is no wine there is no physical love. Read the quotation in Greek in the right-hand column.

οἴνου μηκέτ' ὄντος
οὐκ ἔστιν κύπρις.

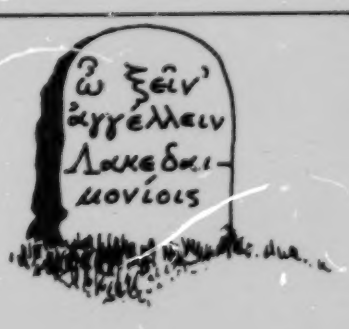
In the frames that follow try to complete each quotation. Check your answers.	
54. δέσποτα, μεμνησο τῶν _____.	Ἀθηναίων
55. τοὺς μὲν δὴ ὥρα γυμναζομένους τῶν ἀνδρῶν τοὺς δὲ τὰς _____ κτενιζομένους.	κόμας
56. ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα τοῖς κείνων ῥήμασι _____.	πειθόμενοι
57. οἱ μὲν ἄνδρες γεγόνασί μοι γυναῖκες, αἱ δὲ _____ ἄνδρες.	γυναῖκες
58. σ'.νου μηκέτ' οὗτος σ'ὺκ ἔστιν _____.	κύπρις
59. With the visual cue as a help, try to complete each quotation in Greek. Copy the entire quotation: δέσποτα, μέμνησο ____ _____.	τῶν Ἀθηναίων

60.

τοὺς μὲν δὴ ὥρα
γυμναζομένους
____ _____
____ __ ___ _____
κτενιζομένους.

τῶν ἀνδρῶν
τοὺς δὲ τὰς κόμας

61.



ὦ ξεῖν', ἀγγέλλειν
Λακεδαιμονίοις
ὅτι τῇδε κείμεθα
____ _____
_____ _____.

τοῖς κείνων
ῥήμασι πειθόμενοι

62.

οἱ μὲν ἄνδρες
γεγόνασί μοι
γυναῖκες, ___
___ _____
_____.

αἱ δὲ γυναῖκες
ἄνδρες

63.

= Κύπρις

οἴνου μηκέτ'
_____ ____
_____ _____.

ὄντος οὐκ ἔστιν
Κύπρις

64. As you know, the dative case is used in Greek to express the idea that we express in English with the phrase <u>by means of</u> or with words such as <u>with</u> or <u>by</u>. This use of the dative is known as the "dative of means." The dative of means can answer the question (how). For practice with the dative of means, read each of the following statements aloud and then answer the question after each statement with a <u>dative of means.</u>	
65. ἵστασι τοῖς ὀφθαλμοῖς. πῶς ἵστασι;	τοῖς ὀφθαλμοῖς
66. ἵστασι βιβλίοις. πῶς ἵστασι;	βιβλίοις
67. ἵστασι λόγοις. πῶς ἵστασι;	λόγοις
68. ἵστασι τῷ βιβλίῳ. πῶς ἵστασι;	τῷ βιβλίῳ
69. Δαρεῖος πλοίῳ διαβαίνει. πῶς Δαρεῖος διαβαίνει;	πλοίῳ
70. Δαρεῖος ἁμάξῃ διαβαίνει. πῶς Δαρεῖος διαβαίνει;	ἁμάξῃ
71. Δαρεῖος γεφύρᾳ διαβαίνει. πῶς Δαρεῖος διαβαίνει;	γεφύρᾳ

72. Δαρεῖος ἅρματι διαβαίνει. πῶς Δαρεῖος διαβαίνει;	ἅρματι
73. Another new structure that we learned recently was the genitive absolute. In grammar the word absolute means independent or _____.	free or standing alone
74. A noun or pronoun in the genitive case may stand almost grammatically independent of the rest of the sentence. Such a construction is called the genitive absolute. The genitive absolute _____ (is/is not) often an alternative to a clause introduced by such words as εἰ, ὅτε, AND ἐπειδή (if, when, and since).	is
75. There is a famous quotation from Euripides which we have met that illustrates the genitive absolute. The quotation may mean in English, "when there is no wine there is no physical love." Here is the visual cue we have associated with the quotation. Κύπρις = Now try to complete the quotation οἴνου μηκέτ' ὄντος	
76. Identify the genitive absolute in each of the following sentences: οἴνου μηκέτ' ὄντος οὐκ ἔστιν Κύπρις.	οἴνου μηκέτ' ὄντος

77. Βιβλίου μηκέτ' ὄντος οὐκ ἔστιν Κύπρις.	Βιβλίου μηκέτ' ὄντος
78. Δαρείου καλέσαντος ταῦτα ἐποίησαν.	Δαρείου καλέσαντος
79. Δαρείου παύσαντος " ταῦτα ἐποίησαν.	Δαρείου παύσαντος
80. We will now look at the derivatives and cognates we discussed recently. Explain the meaning of each underlined word. Check your answers. Then copy the word on your answer pad. There are three archangels mentioned by name in the Old Testament.	a type of angel
81. Many of the weeds that grow in Philadelphia are gymnosperms.	a plant having its seeds exposed
82. Despots seem to rise to power easily in many newly emerging nations.	tyrants
83. The Angelus bell is rung three times daily in monasteries and some churches.	a medieval prayer
84. One politician accused another of using empty rhetoric and the politics of fear.	talk, oratory
85. The boy studied at a Gymnasium.	a college preparatory high school in continental Europe
86. British rule in India never amounted to despotism.	absolute or tyrannical rule
87. In the opinion of many that politician is not a skilled rhetorician.	a person versed in the art of using language
88. If city people would walk more, gymnastics would not be so necessary to maintain good health.	physical exercises

89. Despotic individuals are intolerant of people whose life styles and appearances are different from their own.	arbitrary, tyrannical
90. Now we are going to review some of the things we have learned about the struggle with Persia. _____ (Many/few) Greeks had settled in Asia Minor by the year 800 B. C.	many
91. Lydia - which established a protectorate over the Greek cities in Asia - was conquered by _____ (Persia/Sparta).	Persia
92. The Greeks in Ionia _____(were/were not) happy under the rule of the Persian King, Darius I.	were not
93. In the revolt of 499 B. C. against the Great King, the Ionians _____ (won/were defeated).	were defeated
94. After the destruction of the Ionian city of Miletus, Darius decided to expand his empire to include all of _____.	Greece
95. The Athenians won a great victory over the Persians at Marathon. After Marathon the Greeks enjoyed a ten-year period of peace. But Darius' son Xerxes, was determined to invade Greece. Xerxes defeated the Spartans at the pass of Th_____.	Thermopylae
96. After losing the battles of Salamis and Plataea, the Persians gave up their efforts to conquer _____.	Greece
97. Now we are going to review the English derivatives and cognates we learned in this unit. An arbitrary or tyrannical ruler may be called a d_____.	despot

98. Sts. Michael, Raphael, and Gabriel were a_____ in the Bible.	archangels
99. Plants having exposed seeds are called g_____.	gymnosperms
100. A popular medieval prayer still in use in many nations and recited three times a day is the A_____.	Angelus
101. The art of oratory and the use of language sometimes is called r_____.	rhetoric
102. A college preparatory high school in Germany and other European countries is often called a G_____.	Gymnasium
103. A long or seemingly endless contest or race is called a m_____.	marathon
104. A person versed in the art of using language is sometimes called a r_____.	rhetorician
105. Physical exercises are sometimes called g_____.	gymnastics
106. An arbitrary or tyrannical ruler or leader may be described as d_____.	despotic
107. Arbitrary or tyrannical rule may be called d_____.	despotism
108. Now let's review the quotations we have learned in this unit. Complete each quotation. Check your answer. διέπεμπε ὧν ὁ Δαρεῖος κήρυκας ἀνὰ τὴν Ἑλλάδα κελεύων αἰτέειν _____ _____ _____ _____ _____.	Βασιλεῖ γῆν τε καὶ ὕδωρ

109. Ἑλλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι χρυσοφόρων Μήδων _____ _____.	ἐστόρεσαν δύναμιν
110. δεσποτα, μέμνησο _____ _____.	τῶν Ἀθηναίων
111. τοὺς μὲν δὴ ὥρα γυμναζομένους τῶν ἀνδρῶν _____ _____ _____ _____.	τοὺς δὲ τὰς κόμας κτενιζομένους
112. ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα _____ _____ _____ _____.	τοῖς κείνων ῥήμασι πειθόμενοι
113. οἱ μὲν ἄνδρες γεγόνασί μοι γυναῖκες αἱ _____ _____ _____.	δὲ γυναῖκες ἄνδρες
114. οἵνου μηκέτ' ὄντος οὐκ _____ _____.	ἔστιν Κύπρις
115. Let's review what we learned about participles in this unit. Here is the declension of the present participle of λύω in the singular. Read it carefully, and then supply the plural. Check your answers. λύων λύουσα λῦον λύοντος λυούσης λύοντος λύοντι λυούσῃ λύοντι λύοντα λύουσαν λῦον	λύοντες λύουσαι λύοντα λυόντων λυουσῶν λυόντων λύουσι λυούσαις λύουσι λύοντας λυούσας λύοντα

116. _____ (Many/few) verbs in Greek form their present participles like	Many
117. In English the present participle is formed by adding _____ to the present tense of the verb.	-ing
118. Let's review the genitive absolute. Identify the genitive absolute in the following sentence, and give the meaning of the absolute construction in English. οἴνου μηκέτ' ὄντος οὐκ ἔστιν Κύπρις	οἴνου μηκέτ ὄντος when there is no wine since there is no wine if there is no wine
119. The term absolute in grammar means _____.	free or independent or standing alone
120. Another new construction we had in this unit was the dative of means. The dative case is used in Greek to express the idea that we express in English with the phrase by means of or with words such as with or by. This use of the dative is called the "dative of means." The dative of means can answer the Greek question _____.	πῶς (how?)
121. Give the meaning in English of each of the following datives of means: τῷ πλοίῳ	with the boat
122. τοῖς λόγοις	by the words
123. τῷ βιβλίῳ	with the book
124. In this unit you studied the following things: a. The history and background of the Persian Wars. b. The present participle. c. The genitive absolute. d. The dative of means. e. Greek quotations dealing with the struggle with Persia. f. English derivatives.	

UNIT FIVE

THE GOLDEN AGE IN ATHENS

1. In this unit we are going to be studying about the Athenian Golden Age which very roughly corresponded to the 5th Century B.C. But before we get into that, we want to review with you the new Greek tense you have been practicing, the imperfect tense.

   What king of action does the imperfect tense indicate?

The imperfect tense indicates action that began in the past but which was not completed in the past. It also indicates customary, frequent, or repeated action in the past.

2. The imperfect tense is formed in Greek usually by adding an ἐ at the beginning of the verb stem and following endings to the verb stem:

-ον	-ομεν
-ες	-ετε
-ε	-ον

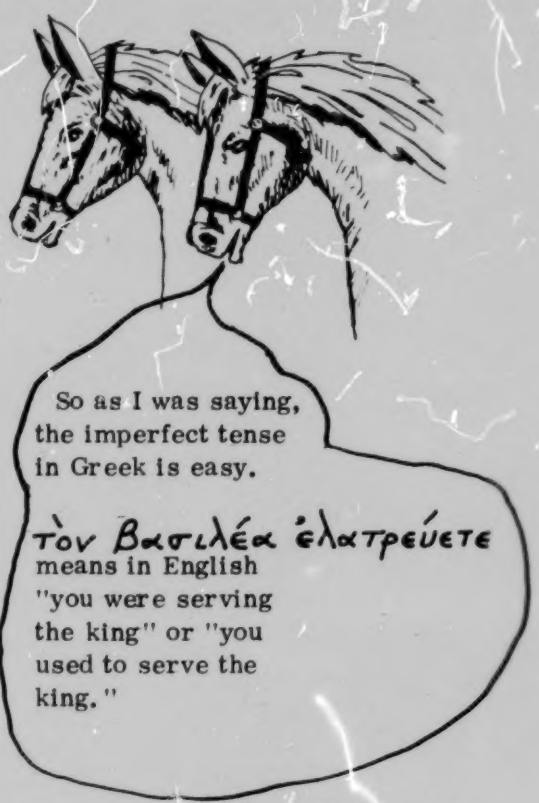
   Copy these endings on to your answer pad.

3. To express in English the idea expressed in Greek by the imperfect tense we use the phrase <u>used to</u> or <u>was</u> with the verb form ending in <u>-ing</u>. Thus ἐδίδασκον means in English "I used to teach" or "I was _____."

teaching

4. In the following frames make each sentence or phrase negative. Each sentence contains a verb in the imperfect tense. ὅτι Σωκρατης ἔλεγεν	ὅτι Σωκράτης οὐκ ἔλεγεν
5. ὅτι ὁ ἄνθρωπος ἔλεγεν	ὅτι ὁ ἄνθρωπος οὐκ ἔλεγεν
6. ὅτι Περικλῆς ἔλεγεν	ὅτι Περικλῆς οὐκ ἔλεγεν
7. γράμματα ἔπεμπον	γράμματα οὐκ ἔπεμπον
8. τὸν δῆμον ἔπεμπον	τὸν δῆμον οὐκ ἔπεμπον
9. τὸν οἶνον ἔπεμπον	τὸν οἶνον οὐκ ἔπεμπον
10. τοὺς θεοὺς ἐλατρεύομεν	τοὺς θεοὺς οὐκ ἐλατρεύομεν
11. τὴν μουσικὴν ἐλατρεύομεν	τὴν μουσικὴν οὐκ ἐλατρεύομεν
12. τὴν πολιτείαν ἐλατρεύομεν	τὴν πολιτείαν οὐκ ἐλατρεύομεν
13. τὰς Ἀθήνας ἐλατρεύομεν	τὰς Ἀθήνας οὐκ ἐλατρεύομεν
14. In the following sequence change the verb from present tense to imperfect tense. Check your answer. ἐγὼ οἶνον πίνω	ἐγὼ οἶνον ἔπινον
15. ἐγὼ ὕδωρ πίνω	ἐγὼ ὕδωρ ἔπινον
16. σὺ οἶνον πίνεις	σὺ οἶνον ἔπινες

17. σὺ ὕδωρ πίνεις	σὺ ὕδωρ ἔπινες
18. τοὺς Ἕλληνας λατρεύετε	τοὺς Ἕλληνας ἐλατρεύετε
19. τὸν ἥλιον λατρεύετε	τὸν ἥλιον ἐλατρεύετε
20. τὴν σοφίαν λατρεύετε	τὴν σοφίαν ἐλατρεύετε
21. τὸν βασιλέα λατρεύετε	τὸν βασιλέα ἐλατρεύετε



22. Let's talk a little now about Athens in the Golden Age. The 5th Century B. C. is called the Athenian Golden Age because of the vitality of Athenian life and civilization during that period. The period is regarded as one of _____ (finest/worst) in human history.

finest

23. Sometimes the period is compared to other great periods in human history. The Age of Augustus in Rome and the Age of Lorenzo the Magnificent in Florence are somewhat comparable. Some people have expressed the hope that a golden age of peace, prosperity, culture, and refinement will arise sometime soon.

24. The Athenian statesman Pericles was an intelligent, courageous, persuasive, and popular man who did a great deal for Athens during its Golden Age. In fact, he was in many ways the prime mover behind the Golden Age.
Look at the picture in the answer column of a famous statue of Pericles.

25. Democracy flourished in 5th Century Athens as did other human endeavors such as art, literature, architecture, philosophy and science.
Monuments of art and architecture include the Parthenon and the Propylaea. Try to picture the Parthenon in your mind. Then look at the picture in the right-hand column.

	The Parthenon or Temple of the Virgin Athena has been called the most beautiful building on earth. Its clean graceful lines are a pleasure to see. People who visit it claim that seeing it is a mystical experience.
26. The Golden Age was the time of the father of medicine H_____.	Hippocrates
27. The father of history H_____ also lived during this period.	Herodotus
28. Greek drama flourished during this period. It was the age of Aristophanes in comedy and of Aeschylus, Sophocles, and Euripides in t_____.	tragedy
29. The 5th Century was the great period in Greek philosophy. It was the period of Socrates and his pupil P_____.	Plato
30. Plato traveled extensively before finally settling in Athens, where he spent his time teaching and conversing in a grove called the Academy, because it was sacred to the Athenian hero Academus. Plato wrote a great deal and many of his philosophical dialogues, especially his great work the REPUBLIC concern Socrates. Socrates himself wrote nothing. Plato and Socrates remained firm friends until Socrates' death in 399 B. C. Socrates was tried and sentenced to death in that year for corrupting Athenian youth and fostering disrespect of the gods. He was compelled to d_____ hemlock, a form of poison.	drink

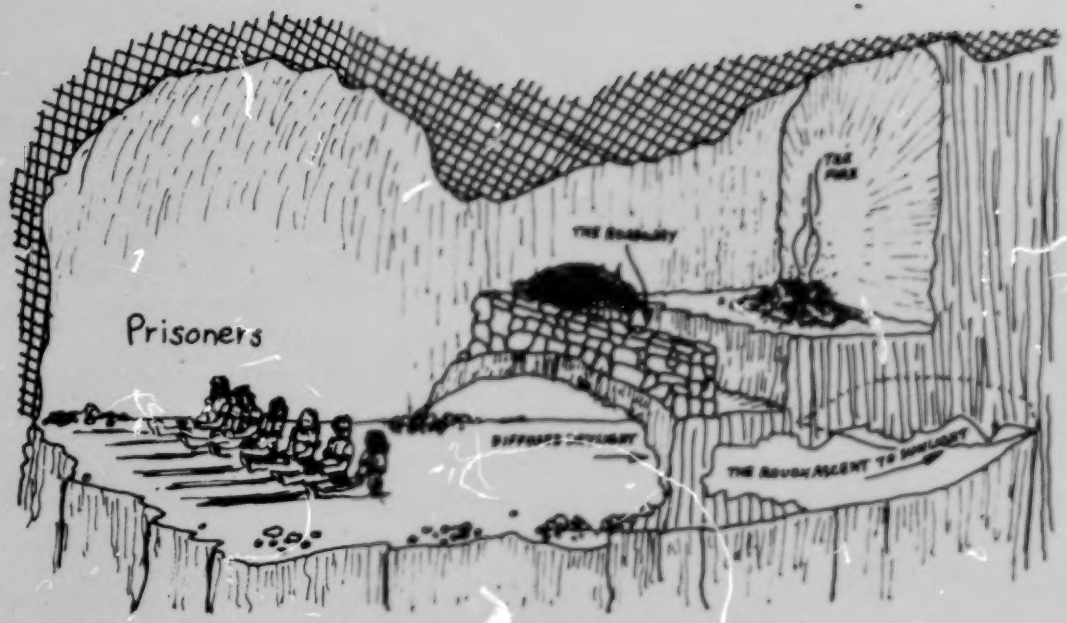
31. We will look now at one of the most famous passages in the whole 2,500 year history of philosophy, Plato's "Allegory of the Cave."

32. An allegory is the description of one thing under the image of another. For example, to tell a story about a family when you are really speaking about the political life of a nation would be allegory. The word allegory is borrowed directly from the Greek ἀλληγορία which means speaking in such a way as to imply something other than what is said. Please copy the Greek word on to your answer pad.

ἀλληγορία

33. Book Seven of Plato's REPUBLIC opens with Socrates telling his friend Glaucon the allegory or story of a group of human beings living in an underground cave. These people are actually prisoners who have lived their whole lives in the cave, being chained in such a way that they are able to look at only one wall of the cave. Between them and the fire is a raised path on which there are walking men who are carrying above themselves figures of animals and other things made of wood and stone.

Study the picture of the cave given below.



34. The men carrying the figures are walking behind a stone wall which allows only the shadows of the inanimate objects to be thrown on the wall of the cave in front of the prisoners. Locate the wall in the picture in the previous frame.

35. The cave has an echo so that the prisoners think that the voices of the passers-by are coming from the shadows moving along the wall in front of them.

36. "Now," says Socrates, "what will truth and the real world consist of for these unfortunate prisoners?"

See if your answer agrees with that of Glaucon.

Glaucon replies ". . . nothing but the shadow of images."

37. It is interesting to ask ourselves how far the prisoners are removed from reality. For example, would a shadow of a tree on the wall in front of them be that of a real tree or a copy of a real tree?

It would be the shadow of a copy of a real tree.

38. Bearing these things in mind, let us now read the "Allegory of the Cave" in the English version by W. H. D. Rouse. The Greek text is given in the right-hand column. Read at least some of it aloud so that you will get some of the flavor and sound of Plato's very words written so long ago.

---

39. "Next, then," I said, "take the following parable of education and ignorance as a picture of the condition of our nation. Imagine mankind as dwelling in an underground cave with a long entrance open to the light across the whole width of the cave; in this they have been from childhood, with necks and legs fettered, so they have to stay where they are. They cannot move their heads round because of the fetters, and they can only look forward, but light comes to them from fire burning behind them higher up at a distance. Between the fire and the prisoners is a road above their level, and along it imagine a low wall has been built, as puppet showmen have screens in front of their people over which they work their puppets."

"I see," he said.

"See, then, bearers carrying along this wall all sorts of articles which they hold projecting above the wall, statues of men and other living things, made of stone or wood and all kinds of stuff, some of the bearers speaking and some silent, as you might expect."

"What a remarkable image," he said, "and what remarkable prisoners!"

"Just like ourselves," I said. "For, first of all, tell me this: What do you think such people would have seen of themselves and each other except their shadows, which the fire cast on the opposite wall of the cave?"

"I don't see how they could see anything else," said he, "if they were compelled to keep their heads unmoving all their lives!"

Μετὰ ταῦτα δή, εἶπον, ἀνείκασον τοιούτῳ πάθει τὴν ἡμετέρᾳ φύσιν παιδείας τε πέρι καὶ ἀπαιδευσίας. Εἰς γὰρ οἴκησιν οἷον ἐν καταγείῳ οἰκήσει σπηλαιώδει, ἀναπεπταμένην πρὸς τὸ φῶς τὴν εἴσοδον ἐχούσῃ μακρὸν παρὰ τῶν τὸ σπήλαιον, ἐν ταύτῃ ἐκ παίδων ὄντας ἐν δεσμοῖς καὶ τὰ σκέλη καὶ τοὺς αὐχένας, ὥστε μένειν τε αὐτοὺς εἰς τὰ πρόσθεν μόνον ὁρᾶν, κύκλῳ δὲ τὰς κεφαλὰς ὑπὸ τοῦ δεσμοῦ ἀδυνάτους περιάγειν, φῶς δὲ αὐτοῖς πυρὸς ἄνωθεν καὶ πόρρωθεν καόμενον ὄπισθεν αὐτῶν, μεταξὺ δὲ τοῦ πυρὸς καὶ τῶν δεσμωτῶν ἐκείνων ὁδόν, παρ' ἣν ἰδὲ τειχίον παρῳκοδομημένον, ὥσπερ τοῖς θαυματοποιοῖς πρὸ τῶν ἀνθρώπων πρόκεινται τὰ παραφράγματα, ὑπὲρ ὧν τὰ θαύματα δεικνύασιν.

Ὁρῶ, ἔφη.

Ὅρα τοίνυν παρὰ τοῦτο τὸ τειχίον φέροντας ἀνθρώπους σκεύη τε παντοδαπὰ ὑπερέχοντα τοῦ τείχους καὶ ἀνδριάντας καὶ ἄλλα ζῷα λίθινά τε καὶ ξύλινα καὶ παντοῖα εἰργασμένα, οἷον εἰκὸς τοὺς μὲν φθεγγομένους, τοὺς δὲ σιγῶντας τῶν παραφερόντων.

Ἄτοπον, ἔφη, λέγεις εἰκόνα καὶ δεσμώτας ἀτόπους.

Ὁμοίους ἡμῖν, ἦν δ' ἐγώ· τοὺς γὰρ τοιούτους πρῶτον μὲν ἑαυτῶν τε καὶ ἀλλήλων οἴει ἂν τι ἑωρακέναι ἄλλο πλὴν τὰς σκιὰς τὰς ὑπὸ τοῦ πυρὸς εἰς τὸ καταντικρὺ αὐτῶν τοῦ σπηλαίου προσπιπτούσας;

Πῶς γάρ, ἔφη, εἰ ἀκινήτους γε τὰς κεφαλὰς ἔχειν ἠναγκασμένοι εἶεν διὰ βίου;

Τί δὲ τῶν παραφερομένων; οὐ ταὐτὸν τοῦτο;

Τί μήν;

Εἰ οὖν διαλέγεσθαι οἷοί τ' εἶεν πρὸς ἀλλήλους, οὐ ταῦτα ἡγῇ ἂν τὰ ὄντα αὐτοὺς νομίζειν ἅπερ ὁρῶεν;

Ἀνάγκη.

Τί δ' εἰ καὶ ἠχὼ τὸ δεσμωτήριον ἐκ τοῦ καταντικρὺ ἔχοι; ὁσάκις τι τῶν παριόντων φθέγξοιτο, οἴει ἂν ἄλλο τι αὐτοὺς ἡγεῖσθαι τὸ φθεγγόμενον ἢ τὴν παριοῦσαν σκιάν;

Μὰ Δί' οὐκ ἔγωγ', ἔφη.

Παντάπασι δή, ἦν δ' ἐγώ, οἱ τοιοῦτοι οὐκ ἂν ἄλλο τι νομίζοιεν τὸ ἀληθὲς ἢ τὰς τῶν σκευαστῶν σκιάς.

Πολλὴ ἀνάγκη, ἔφη.

"Very well, what of the things being carried along? Would not this be the same?"

"Of course it would."

"Suppose the prisoners were able to talk together, don't you think that when they named the shadows which they saw passing they would believe they were naming things?"

"Necessarily."

"Then if their prison had an echo from the opposite wall, whenever one of the passing bearers uttered a sound, would they not suppose that the passing shadow must be making the sound? Don't you think so?"

"Indeed I do," he said.

"If so," said I, "such persons would certainly believe that there were no realities except those shadows of handmade things."

"So it must be," said he.

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40. "Now consider," said I, "what their release would be like, and their cure from these fetters and their folly; let us imagine whether it might naturally be something like this. One might be released, and compelled suddenly to stand up and turn his neck round, and to walk and look towards the firelight; all this would hurt him, and he would be too much dazzled to see distinctly those things whose shadows he had seen before. What do you think he would say, if someone told him that what he saw before was foolery, but now he saw more rightly, being a bit nearer reality and turned towards what was a little more real? What if he were shown each of the passing things, and compelled by questions to answer what each one was? Don't you think he would be puzzled, and believe what he saw before was more true that what was shown to him now?"

"Far more," he said.

Σκόπει δή, ἦν δ' ἐγώ, αὐτῶν λύσιν τε καὶ ἴασιν τῶν τε δεσμῶν καὶ τῆς ἀφροσύνης, οἷα τις ἂν εἴη, εἰ φύσει τοιάδε συμβαίνοι αὐτοῖν· ὁπότε τις λυθείη καὶ ἀναγκάζοιτο ἐξαίφνης ἀνίστασθαί τε καὶ περιάγειν τὸν αὐχένα καὶ βαδίζειν καὶ πρὸς τὸ φῶς ἀναβλέπειν, ταῦτα δὲ ποιῶν ἀλγοῖ τε καὶ διὰ τὰς μαρμαγὰς ἀδυνατοῖ καθορᾶν ἐκεῖνα ὧν τότε τὰς σκιὰς ἑώρα, τί ἂν οἴει αὐτὸν εἰπεῖν, εἴ τις αὐτῷ λέγοι ὅτι τότε μὲν ἑώρα φλυαρίας, νῦν δὲ μᾶλλόν τι ἐγγυτέρω τοῦ ὄντος καὶ πρὸς μᾶλλον ὄντα τετραμμένου ὀρθότερον βλέποι, καὶ δὴ καὶ ἕκαστον τῶν παριόντων δεικνὺς αὐτῷ ἀναγκάζοι ἐρωτῶν ἀποκρίνεσθαι ὅτι ἐστιν; οὐκ οἴει αὐτὸν ἀπορεῖν τε ἂν καὶ ἡγεῖσθαι τὰ τότε ὁρώμενα ἀληθέστερα ἢ τὰ νῦν δεικνύμενα;

Πολύ γ', ἔφη.

Οὐκοῦν κἂν εἰ πρὸς αὐτὸ τὸ φῶς ἀναγκάζοι αὐτὸν βλέπειν, ἀλγεῖν τε ἂν τὰ ὄμματα καὶ φεύγειν ἀποστρεφόμενον πρὸς ἐκεῖνα ἃ δύναται καθορᾶν, καὶ νομίζειν ταῦτα τῷ ὄντι σαφέστερα τῶν δεικνυμένων;

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"Then suppose he were compelled to look towards the real light, it would hurt his eyes, and he would escape by turning them away to the things which he was able to look at, and these he would believe to be clearer than what was being shown to him."

41. "Just so," said he.

"Suppose, now," said I, "that someone should drag him thence by force, up the rough ascent, the steep way up, and never stop until he could drag him out into the light of the sun, would he not be distressed and furious at being dragged; and when he came into the light, the brilliance would fill his eyes and he would not be able to see even one of the things now called real?"

"That he would not," said he, "all of a sudden."

"He would have to get used to it, surely, I think, if he is to see the things above. First he would most easily look at shadows, after that images of mankind and the rest in water, lastly the things themselves. After this he would find it easier to survey by night the heavens themselves and all that is in them, gazing at the light of the stars and moon, rather than by day the sun and the sun's light."

"Of course."

"Last of all, I suppose, the sun; he could look on the sun itself by itself in its own place, and see what it is like, not reflections of it in water or as it appears in some alien setting."

"Necessarily," said he.

42. "And only after all this he might reason about it, how this is he who provides seasons and years, and is set over all there is in the visible region, and he is in a manner the cause of all things which they saw."

Οὕτως, ἔφη.

Εἰ δέ, ἦν δ' ἐγώ, ἐντεῦθεν ἕλκοι τις αὐτὸν βίᾳ διὰ τραχείας τῆς ἀναβάσεως καὶ ἀνάντους, καὶ μὴ ἀνείη πρὶν ἐξελκύσειεν εἰς τὸ τοῦ ἡλίου φῶς, ἆρα οὐχὶ ὀδυνᾶσθαί τε ἂν καὶ ἀγανακτεῖν ἑλκόμενον, καὶ ἐπειδὴ πρὸς τὸ φῶς ἔλθοι, αὐγῆς ἂν ἔχοιτο τὰ ὄμματα μεστὰ ὁρῶν οὐδ' ἂν ἓν δύνασθαι τῶν νῦν λεγομένων ἀληθῶν;

Οὐ γὰρ ἄν, ἔφη, ἐξαίφνης γε.

Συνηθείας δὴ οἶμαι δεῖσθαι, εἰ μέλλοι τὰ ἄνω ὄψεσθαι. καὶ πρῶτον μὲν τὰς σκιὰς ἂν ῥᾷστα καθοράᾳ, καὶ μετὰ τοῦτο ἐν τοῖς ὕδασι τὰ τῶν ἀνθρώπων καὶ τὰ τῶν ἄλλων εἴδωλα, ὕστερον δὲ αὐτά· ἐκ δὲ τούτων τὰ ἐν τῷ οὐρανῷ καὶ αὐτὸν τὸν οὐρανὸν νύκτωρ ἂν ῥᾷον θεάσαιτο, προσβλέπων τὸ τῶν ἄστρων τε καὶ σελήνης φῶς, ἢ μεθ' ἡμέραν τὸν ἥλιόν τε καὶ τὸ τοῦ ἡλίου.

Πῶς δ' οὔ;

Τελευταῖον δὴ οἶμαι τὸν ἥλιον, οὐκ ἐν ὕδασιν οὐδ' ἐν ἀλλοτρίᾳ ἕδρᾳ φαντάσματα αὐτοῦ, ἀλλ' αὐτὸν καθ' αὑτὸν ἐν τῇ αὑτοῦ χώρᾳ δύναιτ' ἂν κατιδεῖν καὶ θεάσασθαι οἷός ἐστιν.

Ἀναγκαῖον, ἔφη.

Καὶ μετὰ ταῦτ' ἂν ἤδη συλλογίζοιτο περὶ αὐτοῦ ὅτι οὗτος ὁ τάς τε ὥρας παρέχων καὶ ἐνιαυτοὺς καὶ πάντα ἐπιτροπεύων τὰ ἐν τῷ ὁρωμένῳ τόπῳ, καὶ ἐκεῖνων ὧν σφεῖς ἑώρων τρόπον τινὰ πάντων αἴτιος.

Δῆλον, ἔφη, ὅτι ἐπὶ ταῦτα ἂν μετ' ἐκεῖνα ἔλθοι.

Τί οὖν; ἀναμιμνῃσκόμενον αὐτὸν τῆς πρώτης οἰκήσεως καὶ τῆς ἐκεῖ σοφίας καὶ τῶν τότε συνδεσμωτῶν οὐκ ἂν οἴει

"Yes, it is clear," said he, "that after all that, he would come to this last."

"Very good. Let him be reminded of his first habitation, and what was wisdom in that place, and of his fellow-prisoners there; don't you think he would bless himself for the change, and pity them?"

"Yes, indeed."

"And if there were honours and praises among them and prizes for the one who saw the passing things most sharply and remembered best which of them used to come before and which after and which together, and from these was best able to prophesy accordingly what was going to come-do you believe he would set his desire on that, and envy those who were honoured men or potentates among them? Would he not feel as Homer says, and heartily desire rather to be serf of some landless man on earth and to endure anything in the world, rather than to opine as they did and to live in that way?"

"Yes indeed," said he, "he would rather accept anything than live like that."

"Then again," I said, "just consider; if such a one should go down again and sit on his old seat, would he not get his eyes full of darkness coming in suddenly out of the sun?"

"Very much so," said he.

"And if he should have to compete with those who had been always prisoners, by laying down the law about those shadows while he was blinking before his eyes were settled down-and it would take a good long time to get used to things-wouldn't they all laugh at him and say he had spoiled his eyesight by going up there, and it was not worth-while so much as to try to go up? And would they not kill anyone who tried to release them and take them up, if they could somehow

αὐτὸν μὲν εὐδαιμονίζειν τῆς μεταβολῆς, τοὺς δὲ ἐλεεῖν;

Καὶ μάλα.

Τιμαὶ δὲ καὶ ἔπαινοι εἴ τινες αὐτοῖς ἦσαν τότε παρ' ἀλλήλων καὶ γέρα τῷ ἀξύτατα καθορῶντι τὰ παριόντα, καὶ μνημονεύοντι μάλιστα ὅσα τε πρότερα αὐτῶν καὶ ὕστερα εἰώθει καὶ ἅμα πομπεύεσθαι, καὶ ἐκ τούτων δὴ διατώτατα ἀπομαντευομένῳ τὸ μέλλον ἥξειν, δοκεῖς ἂν αὐτὸν ἐπιθυμητικῶς αὐτῶν ἔχειν καὶ ζηλοῦν τοὺς παρ' ἐκείνοις τιμωμένους τε καὶ ἐνδυναστεύοντας, ἢ τὸ τοῦ Ὁμήρου ἂν πεποιθέναι καὶ σφόδρα βούλεσθαι "ἐπάρουρον ἐόντα θητευέμεν ἄλλῳ ἀνδρὶ παρ' ἀκλήρῳ" καὶ ὁτιοῦν ἂν πεπονθέναι μᾶλλον ἢ 'κεῖνά τε δοξάζειν καὶ ἐκείνως ζῆν;

Οὕτως, ἔφη, ἔγωγε οἶμαι, πᾶν μᾶλλον πεποιθέναι ἂν δέξασθαι ἢ ζῆν ἐκείνως.

Καὶ τόδε δὴ ἐννόησον, ἦν δ' ἐγώ. εἰ πάλιν ὁ τοιοῦτος καταβὰς εἰς τὸν αὐτὸν θῶκον καθίζοιτο, ἆρ' οὐ σκότους (ἂν) ἀνάπλεως σχοίη τοὺς ὀφθαλμούς, ἐξαίφνης ἥκων ἐκ τοῦ ἡλίου;

Καὶ μάλα γ', ἔφη.

Τὰς δὲ δὴ σκιὰς ἐκείνας πάλιν εἰ δέοι αὐτὸν γνωματεύοντα διαμιλλᾶσθαι τοῖς ἀεὶ δεσμώταις ἐκείνοις, ἐν ᾧ ἀμβλυώττει, πρὶν καταστῆναι τὰ ὄμματα, οὗτος δ' ὁ χρόνος μὴ πάνυ ὀλίγος εἴη τῆς συνηθείας, ἆρ' οὐ γέλωτ' ἂν παρέχοι, καὶ λέγοιτο ἂν περὶ αὐτοῦ ὡς ἀναβὰς ἄνω διεφθαρμένος ἥκει τὰ ὄμματα, καὶ ὅτι οὐκ ἄξιον οὐδὲ πειρᾶσθαι ἄνω ἰέναι; καὶ τὸν ἐπιχειροῦντα λύειν τε καὶ ἀνάγειν, εἰ πως ἐν ταῖς χερσὶ δύναιτο λαβεῖν καὶ ἀποκτείνειν, ἀποκτείνοιεν ἂν;

Σφόδρ', ἔφη γ', ἔφη.

lay hands on him and kill him?"
"That they would!" said he.

43. "Then we must apply this image, my dear Glaucon," said I, "to all we have been saying. The world of our sight is like the habitation in prison, the firelight there to the sunlight here, the ascent and the view of the upper world is the rising of the soul into the world of mind; put it so and you will not be far from my own surmise, since that is what you want to hear; but God knows if it is really true. At least, what appears to me is, that in the world of the known, last of all, is the idea of the good, and with what toil to be seen! And seen, this must be inferred to be the cause of all right and beautiful things for all, which gives birth to light and the king of light in the world of sight, and, in the world of mind, herself the queen produces truth and reason; and she must be seen by one who is to act with reason publicly or privately."
"I believe as you do," he said, "in so far as I am able."
"Then believe also, as I do," said I, "and do not be surprised, that those who come thither are not willing to have part in the affairs of men, but their souls ever strive to remain above; for that surely may be expected if our parable fits the case."
"Quite so," he said.

Ταύτην τοίνυν, ἦν δ' ἐγώ, τὴν εἰκόνα, ὦ φίλε Γλαύκων, προσαπτέον ἅπασαν τοῖς ἔμπροσθεν λεγομένοις, τὴν μὲν διὰ ὄψεως φαινομένην ἕδραν τῇ τοῦ δεσμωτηρίου οἰκήσει ἀφομοιοῦντα, τὸ δὲ τοῦ πυρὸς ἐν αὐτῇ φῶς τῇ τοῦ ἡλίου δυνάμει· τὴν δὲ ἄνω ἀνάβασιν καὶ θέαν τῶν ἄνω τὴν εἰς τὸν νοητὸν τόπον τῆς ψυχῆς ἄνοδον τιθεὶς οὐχ ἁμαρτήσῃ τῆς γ' ἐμῆς ἐλπίδος, ἐπειδὴ ταύτης ἐπιθυμεῖς ἀκούειν. θεὸς δέ που οἶδεν εἰ ἀληθὴς οὖσα τυγχάνει. τὰ δ' οὖν ἐμοὶ φαινόμενα οὕτω φαίνεται, ἐν τῷ γνωστῷ τελευταία ἡ τοῦ ἀγαθοῦ ἰδέα καὶ μόγις ὁρᾶσθαι, ὀφθεῖσα δὲ συλλογιστέα εἶναι ὡς ἄρα πᾶσι πάντων αὕτη ὀρθῶν τε καὶ καλῶν αἰτία, ἔν τε ὁρατῷ φῶς καὶ τὸν τούτου κύριον τεκοῦσα, ἔν τε νοητῷ αὐτὴ κυρία ἀλήθειαν καὶ νοῦν παρασχομένη, καὶ ὅτι δεῖ ταύτην ἰδεῖν τὸν μέλλοντα ἐμφρόνως πράξειν ἢ ἰδίᾳ ἢ δημοσίᾳ.
Συνοίσομαι, ἔφη, καὶ ἐγώ, ὅν γε δὴ τρόπον δύναμαι.
Ἴθι τοίνυν, ἦν δ' ἐγώ, καὶ τῇδε συνοίσῃ καὶ μὴ θαυμάσῃς ὅτι οἱ ἐνταῦθα ἐλθόντες οὐκ ἐθέλουσιν τὰ τῶν ἀνθρώπων πράττειν, ἀλλ' ἄνω ἀεὶ ἐπείγονται αἱ ψυχαὶ διατρίβειν· εἰκὸς γάρ που οὕτως εἶναι κατὰ τὴν προειρημένην εἰκόνα τοῦτ' ἔχει.
Εἰκὸς μέντοι, ἔφη.

44. "Well then," said I, "do you think it surprising if one leaving divine contemplations and passing to the evils of men is awkward and appears to be a great fool, while he is still blinking- not yet accustomed to the darkness around him, but compelled to struggle in law courts or elsewhere about shadows of justice, or the images which make the shadows, and to quarrel about notions of justice in those who have

Τί δέ; τόδε οἶει τι θαυμαστόν, εἰ ἐκ θείων θεὶς ἦν δ' ἐγώ, θεωριῶν ἐπὶ τὰ ἀνθρώπινά τις ἐλθὼν κακὸν ἀσχημονεῖ τε καὶ φαίνεται σφόδρα γελοῖος ἔτι ἀμβλυόττων καὶ πρὶν ἱκανῶς συνήθης γενέσθαι τῷ παρόντι σκότῳ ἀναγκαζόμενος ἐν δικαστηρίοις ἢ ἄλλοθί που περὶ τῶν τοῦ δικαίου σκιῶν ἢ ἀγαλμάτων ὧν αἱ σκιαί, καὶ διαμιλλᾶσθαι περὶ τούτου, ᾗ τοῦτ' ἐπιλαμβάνεται ταῦτα ὑπὸ τῶν αὐτὴν διανοουμένων μὴ πώποτε ἰδόντων;
Οὐδ' ἐπιστητὸν θαυμαστόν, ἔφη.

never seen justicie itself?"
"Not surprising at all," said he.

45. "But any man of sense," I said, "would remember that the eyes are doubly confused from two different causes, both in passing from light to darkness and from darkness to light; and believing that the same things happen with regard to the soul also, whenever he sees a soul confused and unable to discern anything he would not just laugh carelessly; he would examine whether it had come out of a more brilliant life, and if it were darkened by the strangeness; or whether it had come out of greater ignorance into a more brilliant light, and if it were dazzled with the brighter illumination. Then only would be congratulate the one soul upon its happy experience and way of life, and pity the other; but if he must laugh, his laugh would be a less downright laugh than his laughter at the soul which came out of the light above."
"That is fairly put," said he.
"Then if this is true," I said, "our belief about these matters must be this, that the nature of education is not really such as some of its professors say it is; as you know, they say that there is not understanding in the soul, but they put it in, as if they were putting sight into blind eyes."
"They do say so," said he.

46. Socrates identifies for us several elements in the allegory by telling us what they represent in the world of reality. For example, he says that the firelight in the cave represents the sun of the real world and that the ascent to the world outside the cave represents the rising of the soul into the world of the mind.

'Αλλ' εἰ ταῦτ' γε ἔχει τε, ἦν δ' ἐγώ, μαιμῆν' ἂν ὅτι δικαίως καὶ ὑπὸ δεττῶν γίγνοιτο ἀνοσιούργος ἁμαρτών, ἢ τε φαυλὸς εἰς σαφὲς μαθοσταμένου καὶ ἐκ σαφέους εἰς φῶς. ταὐτὰ δὲ ταῦτα νομίσει γίγνεσθαι καὶ περὶ ψυχήν, ὁσάκις ἴδοι θαμβουμένην τινὰ καὶ ἀδυνατοῦσάν τι κατοράν, οὐκ ἂν ἀλογίστως γελᾷ, ἀλλ' ἐπισκοπεῖ ἂν πότερον ἐκ φαεινοτέρου βίου ἥκουσα ὑπὸ ἀφυΐας ἐσκότωται, ἢ εἰς ἀμαθίαν ἐκλάμψασα εἰς φαεινότερον ἰόδνα ὑπὸ λαμπρότητος μαρμαρυγῆς ἐκπέπληκται, καὶ οὕτω δὴ τὴν μὲν εὐδαιμονίσειεν ἂν τοῦ πάθους τε καὶ βίου, τὴν δὲ ἐλεήσειεν, καὶ εἰ γελᾶν ἐπ' αὐτῇ βουλοιτο, ἧττον ἂν καταγέλαστος ὁ γέλως αὐτῷ εἴη ἢ ὁ ἐπὶ τῇ ἄνωθεν ἐκ φαεινοῦ ἥκούσῃ.

Καὶ μάλα, ἔφη, μετρίως λέγεις.

Δεῖ δή, εἶπον, ἡμᾶς τοιόνδε νομίσαι περὶ αὐτῶν, εἰ ταῦτ'

	In the following frames let's try to match up other elements of the allegory with what they represent in the real world.	διαφέρ την παιδείαν οὐχ οὕτω τινὲς ὑπογγράλλουσι φασιν εἶναι γνῶσιν καὶ εἶναι. φασὶ δέ τινα οὐκ ἐνοῦσαν ἐν τῇ ψυχῇ ἐπιστήμην οἷον ἐντιθέναι, οἷον τυφλοῖς ὀφθαλμοὺς βλέπειν ἐντιθέντες. Φασὶ γὰρ οὕτω, ἔφη.
47.	The p_____ in the cave represent mankind.	prisoners
48.	The man-made things being carried between the fire and the prisoners represent the things or physical objects which people see in the r____ w___.	real world
49.	The shadows which the prisoners see on the wall represent the shadows of physical objects in the r_____w___.	real world
50.	The prisoner who gets free represents one who seeks the world of the mind, or as Plato would say, the philosopher or lover of w____.	wisdom
51.	The steep and rough path up to the mouth of the cave represents the difficulty we experience in leaving physical objects for the things of the m_____.	mind
52.	The world of the cave represents our physical world, i.e., the objects perceived by our five s____.	senses
53.	The colorful things outside the cave represent the things of the mind or i____.	ideas
54.	The sun represents the idea of g___.	good
55.	The descent back into the cave represents the determination of the lover of wisdom to share his ideas with o_____.	others
56.	Probably the most difficult part of the allegory is to understand what Plato means by "the idea of the good." ἡ τοῦ ἀγαθοῦ ἰδέα	ἡ τοῦ ἀγαθοῦ ἰδέα is a difficult concept in many ways.

Copy this phrase on to your answer pad. What do you think this phrase might mean?	
57. For a better understanding of what Plato means by "the idea of the good," we will read a passage in another dialogue (called the SYMPOSIUM) where he refers to the same reality as "the beautiful itself" (αὐτὸ τὸ καλόν). Copy the Greek phrase on to your answer pad. Also write the name of the dialogue.	αὐτὸ τὸ καλόν the SYMPOSIUM
58. Here is the passage from the SYMPOSIUM as translated by W. H. D. Rouse. Whoever shall be guided so far towards the mysteries of love by contemplating beautiful things rightly in due order, is approaching the last grade. Suddenly, he will behold a beauty marvelous in its nature, that very beauty for the sake of which all the earlier hardships had been suffered in the first place, everlasting, and never being born nor perishing, neither increasing nor diminishing . . . . This beauty will not show itself to him like a face or hands or any bodily thing at all . . . . There in life and there alone is life worth living for man, while he contemplates beauty itself. Do you think it is possible for a human being to have the experience which Plato speaks of? How would a man best prepare himself for such an experience?	There are no single "right" answer to these questions.
59. Countless writers and thinkers have been greatly influenced by Plato. In fact, all the writings on philosophy from Plato's time to the present have been described as a footnote to P____.	Plato

60. Let us consider just one of the philosophers who has been influenced by Plato, the 16th Century Englishman, Francis Bacon.

In conscious imitation of Plato, Bacon writes 20 centuries later to warn people against the different types of images or idols which have the power to lead people astray. Bacon calls these "idols of the tribe, idols of the cave, idols of the market place, and idols of the theater."

61. By the phrase "idols of the cave," Bacon means that some idols are of one's own making. He says that some errors arise from one's own personality, temperament, upbringing, reading, and formal education. Would you agree?

Do people today worship any "idols"? If so, what are some of them?

Money, image, social standing might be a few.

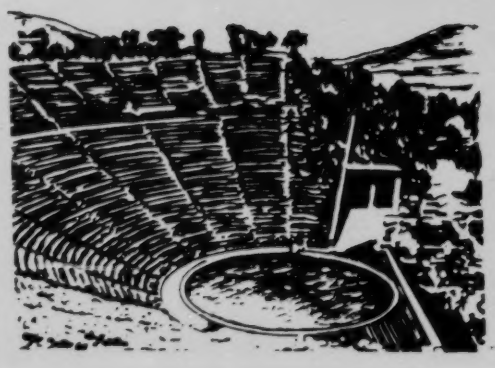
62. In this unit we are going to try something different. We are going to read and discuss and enjoy a play by Sophocles called the ANTIGONE. Before we get into this, however, let's talk a little about Greek theater in the Golden Age.

Tragedies were performed as part of a religious ceremony at the festival of Dionysus. Dionysus was the god of the life force. He was the spirit that made blood throb through the hearts of men and beasts. He was the god of life. His other name was Bacchus.

Copy his names on your answer pad.

63. Tragedies were produced in Athens at the two Dionysiac festivals, the Lenaea in January and the Great or City Dionysia in March. The Great Dionysia was attended by visitors from all parts

of Greece. The altar of the god Dionysus stood in the center of the ὀρχήστρα the circular space in front of the stage in which the Chorus sang and danced. Study the picture of the remains of the theater at Epidaurus. Note the circular space in the middle called the ὀρχήστρα. To the right are the remains of stage-buildings. The ancient tragedies are still performed in this theater to the delight of thousands of people every year.



64. The dramatic performances at the Great Dionysia were competitions among three poets whose plays were selected from a much larger number of entries by a magistrate. He then appointed, from among richer citizens, three men whose duties as choregi were to outfit the Chorus and produce the play at their own expense.

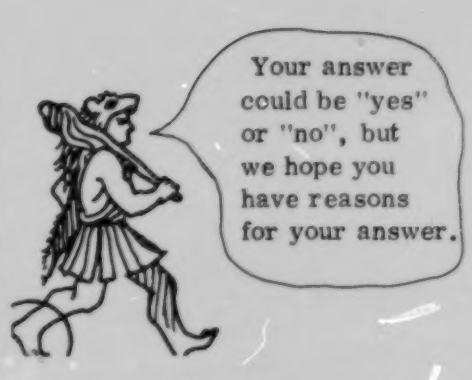
65. The Chorus consisted of 15 performers. Originally the Chorus had the largest part of the play to perform, but it was gradually reduced in importance as far as the plot was concerned. The Chorus remained in the orchestra throughout the performance and sang and danced to the music of the ancient flute. The songs they sang have great poetic beauty. They contain many Greek words in the Doric dialect.

Write the term Chorus on your answer pad.

66. Admission to the Athenian theater was originally free. Later a small fee was charged but by the 5th Century this fee was paid by the state. The weather is usually fine in Attica at

the end of March, and the theater must have been a brilliant sight with the huge audience in brightly colored clothes watching the actors and chorus playing their parts. Many spectators brought cushions to make the backless wooden, benches more comfortable. Athenians were a critical audience. They applauded scenes that appealed to them and hissed off the stage plays and actors who did not reach the required standard.

Do you think Athenian audiences were similar to American audiences?



67. We are now going to turn our attention to the reading and discussion of a play by Sophocles. Sophocles lived from about 496 to 406 B.C. at the height of the Golden Age.

He did not consciously regard himself as a teacher or an innovator in religious matters. In his plays the gods had a conventional role. The real concern of Sophocles was the human fortunes of his characters. This concern grew out of his background, for as a man of wealth and education, who had been born in the fashionable Athenian suburb of Colonus, he served the state in various capacities and mingled with all classes of people.

68. Pericles at one point appointed Sophocles chief treasurer during a reorganization of the Athenian empire. Sophocles also served as a general under Pericles.

69. As a poet, Sophocles was interested in what effect life has upon a man's character and soul. The old legends and myths were his framework.
He composed about 121 plays but unfortunately only seven survive.

70. Of the _____ (seven/five) plays, which survive, three deal with the Oedipus legend. Oedipus unwittingly murders his father and marries his mother. He suffers unspeakable agony of mind, and his children inherit the curse on his family. His two sons kill each other in a civil war. His daughter Antigone is buried alive.	seven
71. The play we are going to read and discuss is called A_____. The English version we will use is by Dudley and Fitzgerald.	ANTIGONE
72. In the ANTIGONE the following characters appear: Antigone, Ismene } daughters of Oedipus. Creon, King of Thebes. A Sentry. Haimon, son of Creon. Teiresias, a blind prophet. A Messenger. Eurydice, the wife of Creon. The Chorus. The scene is in front of the palace of Creon, King of Thebes. The palace has a central double-door and two lateral doors. It is dawn, the day after the repulse of the Argive army from the assault on Thebes. Study the list of characters and try to write the list from memory.	

73. PROLOGUE

[ANTIGONE and ISMENE enter from the central door of the Palace.

ANTIGONE:

Ismene, dear sister,
You would think that we had already suffered enough
For the curse on Oedipus:
I cannot imagine any grief
That you and I have not gone through.
And now-
Have they told you of the new decree of our King Creon?

ISMENE:

I have heard nothing: I know
That two sisters lost two brothers, a double death
In a single hour; and I know that the Argive army
Fled in the night; but beyond this, nothing.

ANTIGONE:

I thought so. And that is why I wanted you
To come out here with me. There is something we must do.

ISMENE:

Why do you speak so strangely?

74. ANTIGONE:

Listen, Ismene:
Creon buried our brother Eteocles
With military honors, gave him a soldier's funeral,
And it was right that he should; but Polyneices,
Who fought as bravely and died as miserably,-
They say that Creon has sworn
No one shall bury him, no one mourn for him,

ΑΝΤΙΓΟΝΗ

ΑΝΤΙΓΟΝΗ

Ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα,
ἆρ' οἶσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ
οὔτ' αἰσχρὸν οὔτ' ἄτιμόν ἐσθ', ὁποῖον οὐ
τῶν σῶν τε κἀμῶν οὐκ ὄπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κλύουσα; ἢ σὲ λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

ΙΣΜΗΝΗ

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἵκετ' ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιᾷ θανόντοιν ἡμέρᾳ διπλῇ χερί·
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη.

Αν. ξύνοιδα καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὕνεκ' ἐξέπεμπον, ὡς μόνῃ κλύοις.

Ισ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

Αν. οἱ γὰρ τάφου νῷν τὸ κασιγνήτου Κρέων
τὸν μὲν πρέπουσαι, τὸν δ' ἀτιμάσας ἔχει;
Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκῃ
†χρησθεὶς δικαίᾳ† καὶ νόμῳ, κατὰ χθονὸς
ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς,
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἔᾶν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θοιναμὸν εἰσορῶσι πρὸς χάριν βορᾶς.
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
κἀμοί, λέγω γὰρ κἀμέ, κηρύξαντ' ἔχειν,
καὶ δεῦρο νίσεσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ,
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα

But his body must lie in the fields, a
sweet treasure
For carrion birds to find as they
search for food.
That is what they say, and our good
Creon is coming here
To announce it publicly; and the
penalty-
Stoning to death in the public square!
There it is,
And now you can prove what you are:
A true sister, or a traitor to your
family.

ISMENE:

Antigone, you are mad! What could I
possibly do?

ANTIGONE:

You must decide whether you will help
me or not.

ISMENE:

I do not understand you. Help you
in what?

ANTIGONE:

Ismene, I am going to bury him.
Will you come?

ISMENE:

Bury him! You have just said the new
law forbids it.

ANTIGONE:

He is my brother. And he is your
brother, too.

ISMENE:

But think of the danger! Think what
Creon will do!

ANTIGONE:

Creon is not strong enough to stand
in my way.

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακή.
Ισ. τί δ', ὦ ταλαίφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
λύσσων' ἂν εἴη δυτικοῦ προσθέμενο πλέον;
Αν. εἰ ξυμπονήσεις καὶ ξυνεργάσῃ τάδε.
Ισ. ποῖόν τι κινδύνευμα; ποῦ γνώμης τορ' εἶ;
Αν. εἰ τὸν κασιγνὸν ξὺν τόδε κοσφεῖς χερί.
Ισ. ἦ γὰρ κατεῖς θάπτειν σφ', ἀνάρρητον πόλει;
Αν. τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς,
ἀδελφόν· οὐ γὰρ δὴ προδοὺς ἁλώσομαι.
Ισ. ὦ σχετλία, Κρέοντος ἀντειρημένου;
Αν. ἀλλ' οὐδέν οὑτῷ τῶν ἐμῶν (μ') εἴργειν μέτα.

75. ISMENE:

Ah sister!
Oedipus died, everyone hating him
For what his own search brought to light, his eyes
Ripped out by his own hand; and Iocaste died,
His mother and wife at once: she twisted the cords
That strangled her life; and our two brothers died,
Each killed by the other's sword.
And we are left:
But oh, Antigone,
Think how much more terrible than these
Our own death would be if we should go against Creon
And do what he has forbidden! We are only women,
We cannot fight with men, Antigone!
The law is strong, we must give in to the law
In this thing, and in worse. I beg the Dead
To forgive me, but I am helpless: I must yield
To those in authority. And I think it is dangerous business
To be always meddling.

Now that you have heard Ismene's answer to her sister, Antigone, can you see a difference between the girls' personalities? Which sister's attitude do you like better? Why? Keep watching for these differences in attitude and think of how you would feel in a situation like this.

76. ANTIGONE:

If that is what you think,
I should not want you, even if you asked to come.
You have made your choice, you can be what you want to be.
But I will bury him; and if I must die,
I say that this crime is holy: I shall lie down
With him in death, and I shall be as dear
To him as he to me.
It is the dead,
Not the living, who make the longest demands:
We die for ever . . .

Antigone is explaining to her sister that it is more important for her to obey a religious - moral law - the burial of her brother - rather than the man-made civil law imposed by King Creon. Do we have both civil and moral laws today? Can you think of a situation where these laws might conflict? What laws do "draft dodgers" break?

You may do as you like,
Since apparently the laws of the gods
mean nothing to you.

ISMENE:

They mean a great deal to me; but
I have no strength
To break laws that were made for
the public good.

ANTIGONE:

That must be your excuse, I suppose.
But as for me,
I will bury the brother I love.

ISMENE:

Antigone,
I am so afraid for you!

77. ANTIGONE:

You need not be:
You have yourself to consider, after
all.

ISMENE:

But no one must hear of this, you
must tell no one!
I will keep it a secret, I promise!

ANTIGONE:

Oh tell it! Tell everyone!
Think how they'll hate you when it
all comes out
If they learn that you knew about it
all the time!

ISMENE:

So fiery! You should be cold with fear.

ANTIGONE:

Perhaps. But I am doing only what
I must.

ISMENE:

But can you do it? I say that you cannot.

ANTIGONE:

Very well: when my strength gives out, I shall do no more.

ISMENE:

Impossible things should not be tried at all.

ANTIGONE:

Go away, Ismene:
I shall be hating you soon, and the dead will too,
For your words are hateful. Leave me my foolish plan:
I am not afraid of the danger; if it means death,
It will not be the worst of deaths—death without honor.

ISMENE:

Go then, if you feel that you must.
You are unwise,
But a loyal friend indeed to those who love you.

[Exit into the Palace. ANTIGONE goes off, L. Enter the CHORUS.

The chorus is composed of elder citizens. Here they are recounting the story of Polyneices' death. Notice that the chorus feels that Polyneices was killed (i.e., punished by the gods) because he was overly confident and haughty. This great sin, the Greeks called hubris.

78. CHORUS: [STROPHE 1

ΧΟΡΟΣ

δεπὶς ἀελίου, τὸ κάλ-
λιστον ἑπταύλιον φανὲν
Θήβᾳ τῶν πρότερον φάος,

Now the long blade of the sun, lying
Level east to west, touches with glory
Thebes of the Seven Gates. Open, unlidded

Eye of golden day! O marching light
Across the eddy and rush of Dirce's stream,
Striking the white shields of the enemy
Thrown headlong backward from the blaze of morning!

CHORAGOS:

Polyneices their commander
Roused them with windy phrases,
He the wild eagle screaming
Insults above our land,
His wings their shields of snow,
His crest their marshalled helms.

CHORUS: [ANTISTROPHE 1

Against our seven gates in a yawning ring
The famished spears came onward in the night;
But before his jaws were sated with our blood,
Or pinefire took the garland of our towers,
He was thrown back; and as he turned, great Thebes-
No tender victim for his noisy power-
Rose like a dragon behind him, shouting war.

CHORAGOS:

For God hates utterly
The bray of bragging tongues;
And when he beheld their smiling,
Their swagger of golden helms,
The frown of his thunder blasted
Their first man from our walls.

CHORUS: [STROPHE 2

We heard his shout of triumph high in the air
Turn to a scream; far out in a flaming arc
He fell with his windy torch, and the earth struck him.

ἰφθόης τορ', ὦ χρυσέας
ἡμέρας βλέφαρον, Διρκαί-
ων ὑδάτ᾽ ῥοίθῳ μολόντα,
τὸν λευκάσπιν †Ἀργεῖον
φῶτα βάντα πανοπλίᾳ
φυγάδα τρόμῳ πρόσω ἐξωτέρᾳ
κινήσαντα χαλινῷ

ὃν ὀφ' ἁμετέρᾳ γᾷ Πολυνείκης
ἀρθεὶς νεικέων ἐξ ἀμφιλόγων
ἀξίᾳ κλάζων
αἰετὸς ὡς γᾶν [ὃν] ὑπερέπτα,
λευκᾷ χιόνος στέρνῳ στεγανὸς
πολλῶν μετ' ἀσπίδων
ξὺν ἐ ἰπνοκαύποις καρήνοισι.

στὰς δ' ὑπὲρ μελάθρων φονώ-
σασθαι ἀμφιχανὼν αὐλᾷ
λόγχας ἐπτάπυλον στόμα
ἕβα, πρὶν πεδ' ἁμετέρων
αἱμάτων γένυσιν πλησθῆ-
ναί τε καὶ στεφάνωμα πύργων
πευκάεντ' Ἥφαιστον ἑλεῖν.
τόδε ἀμφὶ σῶν' ἐπάλη
πόνημα Ἄρεος, ἀντιπάλου
δυσχείρωμα δράκοντος.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
ὑπερεχθαίρει, καί σφας ἰσιδὼν
πολλῷ ῥεύματι προσιοῦσαν,
χρυσοῦ καυχᾶτ' ὑπερόντας,
πάλτῳ βαιτῖ πυρὶ βαλβίδων
ἐπ' ἄκρων ἤδη
νίκαν ἁμῖδοτ' ἀλαλάξαι·

ἀντιπύργᾳ δ' ἐπὶ γᾷ πέσε ταυταλωθεὶς
πυρφόρος ὃς πρίν ποτε μαινομένᾳ ξὺν ὁρμᾷ
βακχεύων ἐπέπνει,
βιαταῖς ἰαχθέντων ἀνέμων.
εἶχε δ' ἄλλᾳ τὰ μέν,
ἄλλα δ' ἐπ' ἄλλοις ἐπευ-
μα στυφελίζων μέγας Ἄ-
ρης δεξιόσειρος.

And others storming in fury no less than his
Found shock of death in the dusty joy of battle.

79. CHORAGOS:

Seven captains at seven gates
Yielded their clanging arms to the god
That bends the battle-line and breaks it.
These two only, brothers in blood,
Face to face in matchless rage,
Mirroring each the other's death,
Clashed in long combat.
But now in the beautiful morning of victory
Let Thebes of the many chariots sing for joy!
With hearts for dancing we'll take leave of war:
Our temples shall be sweet with hymns of praise,
And the long night shall echo with our chorus.

ἑπτὰ λοχαγοὶ γὰρ ἐφ' ἑπτὰ πύλαις
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
πλὴν τοῖν στυγεροῖν, ἃ πατρὸς ἑνὸς
μητρός τε μιᾶς φύντε καθ' αὑτοῖν
δικρατεῖς λόγχας στήσαντ' ἔχετον
κοινοῦ θανάτου μέροςἄμφω.

ἀλλὰ γὰρ ἀ μεγαλώνυμος ἦλθε Νίκα
τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβᾳ,
ἐς μὲν δὴ πολέμων
τῶν νῦν θέσθαι λησμοσύναν,
θεῶν δὲ ναοὺς χοροῖς

80. CHORAGOS:

But now at last our new King is coming:
Creon of Thebes, Menoikeus' son.
In this auspicious dawn of his reign
What are the new complexities
That shifting Fate has woven for him?
What is his counsel? Why has he summoned
The old men to hear him?

[Enter CREON from the Palace, C. He addresses the CHORUS from the top step.

Here, the chorus is acting like the announcer on our modern TV shows by telling us the next person we are about to see - King Creon. The chorus is also keeping us in suspense about what King Creon is about to do. How?

81. CREON:

Gentlemen: I have the honor to inform you that our Ship of State, which recent storms have threatened to destroy, has come safely to harbor

a. From reading this opening speech by King Creon, how would you characterize him? Is he a humble man?

at last, guided by the merciful wisdom of Heaven, I have summoned you here this morning because I know that I can depend upon you: your devotion to King Laios was absolute; you never hesitated in your duty to our late ruler Oedipus; and when Oedipus died, your loyalty was transferred to his children. Unfortunately, as you know, his two sons, the princes Eteocles and Polyneices, have killed each other in battle; and I, as the next in blood, have succeeded to the full power of the throne.

I am aware, of course, that no Ruler can expect complete loyalty from his subjects until he has been tested in office. Nevertheless, I say to you at the very outset that I have nothing but contempt for the kind of Governor who is afraid, for whatever reason, to follow the course that he knows is best for the State; and as for the man who sets private friendship above the public welfare,- I have no use for him, either. I call God to witness that if I saw my country headed for ruin, I should not be afraid to speak out plainly; and I need hardly remind you that I would never have any dealings with an enemy of the people. No one values friendship more highly than I; but we must remember that friends made at the risk of wrecking our Ship are not real friends at all.

These are my principles, at any rate, and that is why I have made the following decision concerning the sons of Oedipus: Eteocles, who died as a man should die, fighting for his country, is to be buried with full military honors, with all the ceremony that is usual when the greatest heroes die; but his brother Polyneices, who broke his exile to come back

b. Does he talk like a modern politician?

c. Do you admire him?

d. Is his statement that "no traitor is going to be honored with the loyal man" in any way comparable to the modern problem of amnesty for "draft dodgers"? Why or why not?

with fire and sword against his native city and the shrines of his fathers' gods, whose one idea was to spill the blood of his blood and sell his own people into slavery- Polyneices, I say, is to have no burial: no man is to touch him or say the least prayer for him; he shall lie on the plain, unburied; and the birds and the scavenging dogs can do with him whatever they like. This is my command, and you can see the wisdom behind it. As long as I am King, no traitor is going to be honored with the loyal man. But whoever shows by word and deed that he is on the side of the State,- he shall have my respect while he is living, and my reverence when he is dead.

82. Creon continues to order the chorus (which is composed of some of the elder citizens of the state) to make sure that no one breaks his law and buries Antigone's brother Polyneices. The citizen-chorus agrees, saying, only a crazy person would risk his life and break the law. Suddenly, a sentry, appointed by the King to guard the unburied body, rushes in:

83. SENTRY:

I'll not say that I'm out of breath from running, King, because every time I stopped to think about what I have to tell you, I felt like going back. And all the time a voice kept saying, "You fool, don't you know you're walking straight into trouble?"; and then another voice: "Yes, but if you let somebody else get the news to Creon first, it will be even worse than that for you!" But good sense won out, at least I hope it was good sense, and here I am with a story that makes no sense at all; but I'll

ΦΥΛΑΞ

ἄναξ, ἀρῶ μὲν οὐχ ὅτως στ- ὀδῷ δυο
δύστηνον ἱκάνει κοῦφον ἰξ ρ- τόδε.
πολλὰς γὰρ ἔσχον φροντίδων ἐναντίσεις,
ἴδοὶς κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν·
ψυχὴ γάρ ηὖδα πολλά μοι μεθοιμίνη,
τάλας, τ' νωοῖς οἶ μολὼν δώσεις δίκην;
τλήμων, μέλλεις αὖ; καὶ τάδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνῇ

tell it anyhow, because, as they say, what's going to happen's going to happen, and-

CREON:

Come to the point, What have you to say?

SENTRY:

I did not do it. I did not see who did it. You must not punish me for what someone else has done.

CREON:

A comprehensive defense! More effective, perhaps,
If I knew its purpose. Come: what is it?

SENTRY:

A dreadful thing . . . I don't know how to put it-

CREON:

Out with it!

τοιαῦθ' ἑλίσσων ἥντιναν σχολὴ βραδύς,
χοὐδὲν λέξω βραχεῖα γίγνεται μακρά.
τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
σοί· καὶ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
τῆς ἐλπίδος γὰρ ἐρχόμου δεδραγμένος,
τὸ μὴ τραθὲν ἂν ἄλλο πλὴν τὸ μόρσιμον.
Κρ. τί δ' ἔστιν ὅσθ' οὕτω τὴν ψυχὴν ἔχεις ἀθυμίαν;
Φυ. φράσω θέλων σοι πρῶτα τἀμοῦτον· τὸ γὰρ
πρᾶγμ' οὐ' πραξ' οὐδ' εἶδον ἔστιν ᾧ ὁ λῴων,
οὐδ' ἂν δικαίως ἐν κακῷ τύχοιμί τι.
Κρ. σὺ γὰρ στοχάζῃ κἀνοσφίγγουσα κἀλύῃ
τὸ πρᾶγμα. δηλοῖς δ' ὅς τι σημανῶν τύχοι.
Φυ. τὰ δεινὰ γάρ του προστίθησ' ἕκαστον τοὐπέπ.
Κρ. οἴκτου λόγῳ σοῦ, εἶτ' ἀναλλαχθεὶς ἄπει;

84. SENTRY:

Well, then;
The dead man-
Polyneices-

[Pause. The SENTRY is overcome, fumbles for words. CREON waits impassively.

out there-
someone,-
New dust on the slimy flesh!

[Pause. No sign from CREON

Someone has given it burial that way, and
Gone . . .

[Long pause. CREON finally speaks with deadly control:

Φυ. καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἄρτιος
θάψας βέβηκε κἀνὶ χρωτὶ διψίαν
κόνιν ταλόσας κἀφαγιστεύσας ἁ χρή.
Κρ. τί φῄς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;
Φυ. οὐκ οἶδ'· ἐπεὶ γὰρ οὔτε του γενῆδος ἦν
πλῆγμ', οὐ διαλλὴξ δεξιὰ στέφλου δὲ γῆ
καὶ χέρσος, ἀρρὼξ οὐδ' ἐσημειωμένη
τροχοῖσιν, ἀλλ' ἄσημος ἐργάτης τις ἦν.
ὅτου δ' ὁ πρῶτος ἡμῖν ἡμερασάτου
δείκνυσι, τοῦτο θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἐφάνιστο, τεμβήσας μὲν οὔ,
λαστὴ δ' ἅγος φεύγοντος ὃς ἐτύγχ' ὢν ἐγώ.
σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
λόγοι δ' ἦν ἀλλήλοισιν ἐρρύθουν κακοί,
φύλαξ ἐλέγχων φύλακα, κἂν ἐγίγνετο
πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
εἷς γάρ τις ἦν ἕκαστος ἐκξυρασμένος,
κοὐδὲν διαργὲς, ἀλλ' ἄφυκτα μὴ εἰδέναι.
ἡμεῖς δ' ἑτοῖμοι καὶ μάδρους αἴρειν χεροῖν,
καὶ πῦρ διάρσειν, καὶ θεοὺς ἁγιεμονεῖν

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CREON:

And the man who dared do this?

SENTRY:

I swear I
Do not know! You must believe me!
Listen:
The ground was dry, not a sign of
digging, no,
Not a wheeltrack in the dust, no trace
of anyone.
It was when they relieved us this
morning: and one of them.
The corporal, pointed to it.
There it was,
The strangest-
Look:
The body, just mounded over with
light dust: you see?
Not buried really, but as if they'd
covered it
Just enough for the ghost's peace.
And no sign
Of dogs or any wild animal that had
been there.

And then what a scene there was!
Every man of us
Accusing the other: we all proved the
other man did it,
We all had proof that we could not have
done it.
We were ready to take hot iron in our
hands,
Walk through fire, swear by all the
gods,
It was not I!
I do not know who it was, but it was
not I!
[CREON's rage has been mounting
steadily, but the SENTRY is too
intent upon his story to notice it
And then, when this came to nothing,
someone said
A thing that silenced us and made us
stare

τὸ μήτε δρᾶσαι μήτε τῳ ξυνειδέναι
τὸ πρᾶγμα βουλεύσαντι μήτ' εἰργασμένῳ.
τέλος δ' ὅτ' οὐδὲν ἦν ἰρευνῶσιν πλέον,
λέγει τις εἷς, ὁ πάντας ἐς πέδον κάρα
στῆσαι φόβῳ προσέτρεψεν· οὐ γὰρ εἴχομεν
οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
εἴη τόδ' ἔργον εἰς τόδ' οὐχὶ κρυπτέον.
καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσβαίμονα
τέλος καθεῖρξεῖ τοῦτο τἀγαθὸν λαβεῖν.
πάρειμι δ' ἄκων οὐχ ἑκούσιον, οἶδ' ὅτι·
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἑκών.

Down at the ground: you had to be told
the news,
And one of us had to do it! We threw
the dice,
And the bad luck fell to me. So here
I am,
No happier to be here than you are to
have me:
Nobody likes the man who brings bad
news.

85. The chorus of elder citizens then asks the King if perhaps the gods had willed the covering of Polyneices' body. The King angrily denies this and claims it is the work of conspirators who obviously bribed the sentries. King Creon commands that the conspirator who attempted the burial be found and punished.

SENTRY:

King, may I speak?

CREON:

Your very voice distresses me.

SENTRY:

Are you sure that it is my voice, and not your conscience?

CREON:

By God, he wants to analyze me now!

SENTRY:

It is not what I say, but what has been done, that hurts you.

CREON:

You talk too much.

SENTRY:

Maybe; but I've done nothing.

Φυ. εἰπεῖν τι δώσεις, ἢ στραφεὶς οὕτως ἴω;
Κρ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;
Φυ. ἐν τοῖσιν ὠσὶν ἢ 'πὶ τῇ ψυχῇ δάκνῃ;
Κρ. τί δὲ βυθμίζεις τὴν ἐμὴν λύπην ὅπου;
Φυ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.
Κρ. οἰμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.
Φυ. οὐκοῦν τό γ' ἔργον τοῦτο ποιήσας ποτέ.
Κρ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.
Φυ. φεῦ
ἡ δεινόν, ᾧ δοκῇ γε, καὶ ψευδῆ δοκεῖν.
Κρ. κόμψευέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
Φυ. ἀλλ' εὑρεθείη μὲν μάλιστ'· ἐὰν δέ τοι
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρανεῖ,
οὐκ ἴσθ' ὅπως ὄψῃ σὺ δεῦρ' ἐλθόντα με.
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

CREON:

Sold your soul for some silver: that's all you've done.

SENTRY:

How dreadful it is when the right judge judges wrong!

CREON:

Your figures of speech
May entertain you now; but unless you bring me the man,
You will get little profit from them in the end.

[Exit CREON into the Palace.

SENTRY:

"Bring me the man"-!
I'd like nothing better than bringing him the man!
But bring him or not, you have seen the last of me here.
At any rate, I am safe!

[Exit SENTRY

86. The chorus will now recite an ode celebrating man as the greatest of nature's wonders, capable of wonderful achievements. However, the chorus laments that man is also a breaker of laws and therefore is potentially evil as well.

ODE I

CHORUS: [STROPHE 1

Numberless are the world's wonders, but none
More wonderful than man; the storm-gray sea
Yields to his prows, the huge crests bear him high;
Earth, holy and inexhaustible, is graven
With shining furrows where his plows have gone

Χο. πολλὰ τὰ δεινὰ κοὐδὲν ἀν-
θρώπου δεινότερον πέλει·
τοῦτο καὶ πολιοῦ πέραν
πόντου χειμερίῳ νότῳ
χωρεῖ, περιβρυχίοισιν
περῶν ὑπ' οἴδμασιν, θεῶν
τε τὰν ὑπερτάταν, Γᾶν
ἄφθιτον, ἀκαμάταν ἀποτρύεται,
ἱλλομένων ἀρότρων ἔτος εἰς ἔτος,
ἱππείῳ γένει πολεύων.

κουφονόων τε φῦλον ὀρ-
νίθων ἀμφιβαλὼν ἀγρεῖ
καὶ θηρῶν ἀγρίων ἔθνη
πόντου τ' εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις,
περιφραδὴς ἀνήρ· κρατεῖ
δὲ μαχαναῖσ ἀγραύλου
θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'
ἵππου ὑπαξίμεν ἀμφίλοφον ζυγὸν
οὔρειόν τ' ἀκμῆτα ταῦρον.

Year after year, the timeless labor
of stallions.

[ANTISTROPHE 1

The lightboned birds and beasts that
cling to cover,
The lithe fish lighting their reaches
of dim water,
All are taken, tamed in the net of
his mind;
The lion on the hill, the wild horse
windy-maned,
Resign to him; and his blunt yoke has
broken
The sultry shoulders of the mountain
bull.

[STROPHE 2

Words also, and thought as rapid as
air,
He fashions to his good use; state-
craft is his,
And his the skill that deflects the
arrows of snow,
The spears of winter rain: from
every wind
He has made himself secure-from
all but one:
In the late wind of death he cannot
stand.

[ANTISTROPHE 2

O clear intelligence, force beyond all
measure!
O fate of man, working both good and
evil!
When the laws are kept, how proudly
his city stands!
When the laws are broken, what of his
city then?
Never may the anarchic man find rest
at my hearth,
Never be it said that my thoughts are
his thoughts.

καὶ φθίγμα καὶ ἀνεμόεν
φρόνημα καὶ ἀστυνόμους
ὀργὰς ἐδιδάξατο καὶ δυσαύλων
πάγων ὑπαίθρεια καὶ
δύσομβρα φεύγειν βέλη
παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται
τὸ μέλλον· Ἅιδα μόνον
φεῦξιν οὐκ ἐπάξεται·
νόσων δ' ἀμηχάνων φυγὰς
ξυμπέφρασται.

σοφόν τι τὸ μαχανόεν
τέχνας ὑπὲρ ἐλπίδ' ἔχων
τοτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει,

νόμους περαίνων χθονὸς
θεῶν τ' ἔνορκον δίκαν·
ὑψίπολις· ἄπολις ὅτῳ τὸ μὴ καλὸν
ξύνεστι τόλμας χάριν.
μήτ' ἐμοὶ παρέστιος
γένοιτο μήτ' ἴσον φρονῶν
ὅς τάδ' ἔρδοι.

87. [Re-enter SENTRY leading ANTIGONE

CHORAGOS:

What does this mean? Surely this captive woman
Is the Princess, Antigone. Why should she be taken?

SENTRY:

Here is the one who did it. We caught her
In the very act of burying him.-Where is Creon?

CHORAGOS:

Just coming from the house.

[Enter CREON, C.

CREON:

What has happened?
Why have you come back so soon?

SENTRY: [Expansively

O King,
A man should never be too sure of anything:
I would have sworn
That you'd not see me here again: your anger
Frightened me so, and the things you threatened me with;
But how could I tell then
That I'd be able to solve the case so soon?

No dice-throwing this time: I was only too glad to come!

Here is this woman. She is the guilty one:
We found her trying to bury him.

Take her, then; question her; judge her as you will.
I am through with the whole thing now, and glad of it.

εἰς δαιμόνιον τέρας ἀμφιταῦ,
τὸ δὲ πῶς εἰδὼς ἀντιλογήσω
μὴ οὐ τήνδ' εἶναι παῖδ' Ἀντιγόνην;
ὦ δύστηνος
καὶ δυστήνου πατρὸς Οἰδιπόδα,
τί ποτ'; οὐ δή που σέ γ' ἀνιστοῦσαν
τοῖς βασιλείοισιν ἄγουσι νόμοις
καὶ ἐν ἀφροσύνῃ καθελόντες;

Φυ. ἥδ' ἔστ' ἐκείνη τοὔργον ἡ ξειργασμένη·
τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;
Χο. δῶ' ἐκ δόμων ἄψορρος εἰς δίον περᾷ.
Κρ. τί δ' ἔστι; ποίᾳ ξύμμετρος προύβην τύχῃ;
Φυ. ἄναξ, βροτοῖσιν οὐδὲν ἔστ' ἀπώμοτον.
ψεύδει γὰρ ἡ γνώμη· ἐπεὶ σχολῇ ποθ' ἥξειν δεῦρ' ἂν ἐξηύχουν ἐγὼ
ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.
ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
ἥκω, δι' ὅρκων καίπερ ὢν ἀπώμοτος,

κόρην ἄγων τήνδ', ἣ καθῃρέθη τάφον
κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
ἀλλ' ἔστ' ἐμὸν θοὔρμαιον, οὐκ ἄλλου, τόδε.
καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
καὶ κρῖνε κἀξέλεγχ'· ἐγὼ δ' ἐλεύθερος
δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.
Κρ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;
Φυ. αὐτὴ τὸν ἄνδρ' ἔθαπτε· πάντ' ἐκίστασα.
Κρ. ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;
Φυ. ταύτην γ' ἰδὼν θάπτουσαν ἃν σὺ τὸν νεκρὸν ἀπεῖπας. ἆρ' ἐνδηλα καὶ σαφῆ λέγω;
Κρ. καὶ πῶς ὁρᾶται κἀπίληπτος ἡρέθη;

CREON:

But this is Antigone! Why have you brought her here?

SENTRY:

She was burying him, I tell you!

CREON: [Severely

Is this the truth?

SENTRY:

I saw her with my own eyes. Can I say more?

CREON:

The details: come, tell me quickly!

88. SENTRY:

It was like this:
After those terrible threats of yours, King,
We went back and brushed the dust away from the body.
The flesh was soft by now, and stinking,
So we sat on a hill to windward and kept guard.
No napping this time! We kept each other awake.
But nothing happened until the white round sun
Whirled in the center of the round sky over us:
Then, suddenly,
A storm of dust roared up from the earth, and the sky
Went out, the plain vanished with all its trees
In the stinging dark. We closed our eyes and endured it.
The whirlwind lasted a long time, but it passed;
And then we looked, and there was Antigone!
I have seen

Φυ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δεινὰ' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὀσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
ἐγρηγορῶσιν ἀνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀκηδήσοι πόνου.
χρόνον τὰδ' ἦν τοσοῦτον ἕστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ' ἔθαλπε· καὶ τότ' ἐξαίφνης χθονὸς
τυφὼς δίεφρος σεισπτόν, οὐράνιον ἔχος,
πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
ὕλης πεδιάδος, ἐν δ' ἰμαστώθη μέγας
αἰθὴρ· μύσαντες δ' εἴχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἡ παῖς ὁρᾶται κἀνακωκύει πικρᾶς
ὄρνιθος ὀξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαύτη, ψιλὸν ὡς ὁρᾷ νέκυν,
γόοισιν ἰζύμωξεν, ἐκ δ' ἀρὰς κακὰς
ἠρᾶτο τοῖσι τοὔργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἐκ τ' εὐκρατήτου χαλκέας ἄρδην πρόχου
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χἡμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην,
καὶ τάς τε πρόσθεν τάς τε νῦν ἠλέγχομεν
πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο,
ἅμ' ἡδέως ἅμοιγε κἀλγεινῶς ἅμα.
τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
ἥδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
ἀλγεινόν. ἀλλὰ πάντα ταῦτα τῆς ἐμῆς σωτηρίας
ἐμοὶ τίθησι τῆς ἐμῆς σωτηρίας.

A mother bird come back to a stripped
nest, heard
Her crying bitterly a broken note or
two
For the young ones stolen. Just so,
when this girl
Found the bare corpse, and all her
love's work wasted,
She wept, and cried on heaven to
damn the hands
That had done this thing.
And then she brought more dust
And sprinkled wine three times for
her brother's ghost.

We ran and took her at once. She
was not afraid,
Not even when we charged her with
what she had done.
She denied nothing.
And this was a comfort to me,
And some uneasiness: for it is a
good thing
To escape from death, but it is no
great pleasure
To bring death to a friend.
Yet I always say
There is nothing so comfortable as
your own safe skin!

CREON: [Slowly, dangerously
And you, Antigone,
You with your head hanging,-do you
confess this thing?

ANTIGONE:
I do, I deny nothing.

CREON: [To SENTRY:
You may go.
[Exit SENTRY
[To ANTIGONE:
Tell me, tell me briefly:
Had you heard my proclamation
touching this matter?

Κρ. σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
φῄς, ἢ καταρνῇ μὴ δεδρακέναι τάδε;
Αν. καὶ φημὶ δρᾶσαι κοὐκ ἀπαρνοῦμαι τὸ μή.
Κρ. σὺ μὲν κομίζοις ἂν σεαυτὸν ᾗ θέλεις
ἔξω βαρείας αἰτίας ἐλεύθερον·
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
ᾔδησθα κηρυχθέντα μὴ πράσσειν τάδε;
Αν. ᾔδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.
Κρ. καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;

ANTIGONE:

It was public. Could I help hearing it?

CREON:

And yet you dared defy the law.

89. ANTIGONE:

I dared.
It was not God's proclamation. That final Justice
That rules the world below makes no such laws.

Your edict, King, was strong,
But all your strength is weakness itself against
The immortal unrecorded laws of God.
They are not merely now: they were, and shall be,
Operative for ever, beyond man utterly.

I knew I must die, ever without your decree:
I am only mortal. And if I must die
Now, before it is my time to die,
Surely this is no hardship: can anyone
Living, as I live, with evil all about me,
Think Death less than a friend? This death of mine
Is of no importance; but if I had left my brother
Lying in death unburied, I should have suffered.
Now I do not.
You smile at me. Ah Creon,
Think me a fool, if you like; but it may well be
That a fool convicts me of folly.

Αν. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη
τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους,
οὐδ' σθένειν τοσοῦτον ᾠόμην τὰ σὰ
κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῆ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' ἀεί ποτε
ζῇ ταῦτα, κοὐδείς οἶδεν ἐξ ὅτου 'φάνη.
τούτων ἐγὼ οὐκ ἐμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
δώσειν· θανουμένη γὰρ ἐξήδη, τί δ' οὔ;
κεἰ μὴ σὺ προυκήρυξας. εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὔτ' ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς
ζῇ, πῶς δ' οὐχὶ κατθανὼν κέρδος φέρει;
οὕτως ἐμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς
μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν,
κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω.

a. What do you think Antigone means by "the immortal unrecorded laws of God"?

b. Are you in sympathy with her defense as given in this speech? Why or why not?

90. CHORAGOS:

Like father, like daughter: both headstrong, deaf to reason!
She has never learned to yield.

CREON:

She has much to learn.
The inflexible heart breaks first, the toughest iron
Cracks first, and the wildest horses bend their necks
At the pull of the smallest curb.
Pride? In a slave?
This girl is guilty of a double insolence.
Breaking the given laws and boasting of it.
Who is the man here,
She or I, if this crime goes unpunished?
Sister's child, or more than sister's child,
Or closer yet in blood-she and her sister
Win bitter death for this!
[To servants:
Go, some of you,
Arrest Ismene. I accuse her equally.
Bring her: you will find her sniffling in the house there.

Her mind's a traitor: crimes kept in the dark
Cry for light, and the guardian brain shudders;
But how much worse than this
Is brazen boasting of barefaced anarchy!

ANTIGONE:

Creon, what more do you want than my death?

Χο. δηλοῖ τὸ γοῦν λῆμ' ὡμὸν ἐξ ὡμοῦ πατρὸς
τῆς παιδός· Ἴκειν δ' οὐκ ἐπίσταται κακοῖς.
Κρ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
σίδηρον ὑκτὸν ἐκ πυρὸς περισκελῆ
θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταρτυθέντας· οὐ γὰρ ἐκτείνει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὕτη δ' ὑβρίζειν μὲν τόθ' ἐξηπίστατο,
νόμους ὑπερβαίνουσα τοὺς προκειμένους·
ὕβριν δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ,
εἰ ταῦτ' ἀνατεὶ τῇδε κείσεται κράτη.
ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
τοῦ πάντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
αὐτή τε χὴ ξύναιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλεῦσαι τάφου.
καί νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἢ ῥῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χὥταν ἐν κακοῖσί τις
ἁλοὺς ἔπειτα τοῦτο καλλύνειν θέλῃ.
Αν. θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἑλών;
Κρ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.
Αν. τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων
ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ,
οὕτω δὲ καὶ σοὶ τἄμ' ἀφανδάνοντ' ἔφυ.
καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
λέγοιτ' ἄν, εἰ μὴ γλῶσσαν ἐγκλῄοι φόβος.
ἀλλ' ἡ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ
κἄξεστιν αὐτῇ δρᾶν λέγειν θ' ἃ βούλεται.

CREON:

Nothing.
That gives me everything.

ANTIGONE:

Then I beg you: kill me.
This talking is a great weariness:
your words
Are distasteful to me, and I am sure
that mine
Seem so to you. And yet they should
not seem so:
I should have praise and honor for
what I have done.
All these men here would praise me
Were their lips not frozen shut with
fear of you.

[Bitterly

Ah the good fortune of kings,
Licensed to say and do whatever they
please!

a. Can you find any evidence thus far in the play that Creon mocks Antigone's deed because she is a woman? Do you think that Creon feels threatened by Antigone because she is a woman?

b. What do you know about the role of women in Greek society? This is a topic that you might want to research.

91. CREON:

You are alone here in that opinion.

ANTIGONE:

No, they are with me. But they keep
their tongues in leash.

CREON:

Maybe. But you are guilty, and they
are not.

Κρ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὁρᾷς.
Αν. ὁρῶσι χοὐτοι· σοὶ δ' ὑπίλλουσι στόμα.
Κρ. σὺ δ' οὐκ ἐναιδῆ, τῶνδε χωρὶς εἰ φρονεῖς;
Αν. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.
Κρ. οὐκοῦν ὁμαιμος χὠ κατακτίνων θανών;
Αν. ὁμαιμος ἐκ μιᾶς τε καὶ ταὐτοῦ πατρός.
Κρ. πῶς δῆτ' ἐκείνῳ δυσσεβὴ τιμὴς χάριν;
Αν. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.
Κρ. εἰ τοί σφε τιμᾷς ἐξ ἴσου τῷ δυσσεβεῖ.
Αν. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.
Κρ. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.
Αν. ὅμως Ἅιδης τοὺς νόμους ἴσους ποθεῖ.

ANTIGONE:

There is no guilt in reverence for the dead.

CREON:

But Eteocles–was he not your brother too?

ANTIGONE:

My brother too.

CREON:

And you insult his memory?

ANTIGONE: [Softly

The dead man would not say that I insult it.

CREON:

He would: for you honor a traitor as much as him.

ANTIGONE:

His own brother, traitor or not, and equal in blood.

CREON:

He made war on his country. Eteocles defended it.

ANTIGONE:

Nevertheless, there are honors due all the dead.

CREON:

But not the same for the wicked as for the just.

ANTIGONE:

Ah Creon, Creon,
Which of us can say what the gods hold wicked?

CREON:

An enemy is an enemy, even dead.

Κρ. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσον.
Αν. τίς οἶδεν εἰ κάτωθεν εὐαγῆ τάδε;
Κρ. οὔτοι ποθ' ὑχθρός, οὐδ' ὅταν θάνῃ, φίλος.
Αν. οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.
Κρ. κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

ANTIGONE:

It is my nature to join in love, not hate.

CREON: [Finally losing patience

Go join them, then; if you must have your love,
Find it in hell!

92. CHORAGOS:

But see, Ismene comes:
[Enter ISMENE, guarded
Those tears are sisterly, the cloud
That shadows her eyes rains down gentle sorrow.

CREON:

You too, Ismene,
Snake in my ordered house, sucking my blood
Stealthily-and all the time I never knew
That these two sisters were aiming at my throne!
Ismene,
Do you confess your share in this crime, or deny it?
Answer me.

ISMENE:

Yes, if she will let me say so. I am guilty.

ANTIGONE: [Coldly

No, Ismene. You have no right to say so.
You would not help me, and I will not have you help me.

ISMENE:

But now I know what you meant; and I am here
To join you, to take my share of punishment.

Χο. καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰβομένη·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
βάθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.
Κρ. σὺ δ', ἥ κατ' οἶκους ὡς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξίπτωσε, σὺδ' ἐμάνθανον
τρέφων δύ' ἄτα κἀναστάσειε θρόνων,
φέρ', εἰπὲ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ 'ξομῇ τὸ μὴ εἰδέναι;
Ισ. δέδραχα τοὔργον, εἴπερ ἥδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
Αν. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας οὔτ' ἐγὼ 'κοινωσάμην.
Ισ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
Αν. ὧν τοὔργον Ἅιδης καὶ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
Ισ. μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἁγνίσαι.
Αν. μή μοι θάνῃς σὺ κοινά, μηδ' ἃ μὴ 'θιγες
τοιοῦδε σεαυτῆς. ἀρκέσω θνῄσκουσ' ἐγώ.
Ισ. καὶ τίς βίος μοι σοῦ λελειμμένῃ φίλος;
Αν. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.
Ισ. τί ταῦτ' ἀνιᾷς μ' οὐδὲν ὠφελουμένη;
Αν. ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.
Ισ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῦμ' ἐγώ;
Αν. σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ANTIGONE:

The dead man and the gods who rule
the dead
Know whose act this was. Words are
not friends.

ISMENE:

Do you refuse me, Antigone? I want
to die with you:
I too have a duty that I must discharge
to the dead.

ANTIGONE:

You shall not lessen my death by
sharing it.

ISMENE:

What do I care for life when you are
dead?

ANTIGONE:

Ask Creon. You're always hanging
on his opinions.

ISMENE:

You are laughing at me. Why,
Antigone?

ANTIGONE:

It's a joyless laughter, Ismene.

ISMENE:

But can I do nothing?

ANTIGONE:

Yes. Save yourself. I shall not envy
you.
There are those who will praise you;
I shall have honor, too.

---

93. Ismene continues to beg Antigone to allow her to share the blame for the burial. Antigone steadfastly refuses. Creon insults both girls, saying they

have lost their senses. Ismene then pleads for her sister's life on the grounds that Antigone is engaged to marry Haimon, Creon's son. Creon is not moved and reasserts his intention to put Antigone to death. The King puts both girls under arrest.

94. The chorus now recites an ode lamenting the suffering God's anger brings to man.

CHORUS: [STROPHE 1

Fortunate is the man who has never tasted God's vengeance!
Where once the anger of heaven has struck, that house is shaken
For ever: damnation rises behind each child
Like a wave cresting out of the black northeast,
When the long darkness under sea roars up
And bursts drumming death upon the windwhipped sand.
I have seen this gathering sorrow from time long past
Loom upon Oedipus' children: generation from generation
Takes the compulsive rage of the enemy god.
So lately this last flower of Oedipus' line
Drank the sunlight! but now a passionate word
And a handful of dust have closed up all its beauty.

[STROPHE 2

What mortal arrogance
Transcends the wrath of Zeus?
Sleep cannot lull him, nor the effortless long months
Of the timeless gods: but he is young for ever,
And his house is the shining day of high Olympos.
All that is and shall be,

Χο. ὀλβαίμονες οἷσι κακῶν ἄγευστος αἰών.
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
οὐδὲν ἐλλείπει γενεᾶς ἐπὶ πλῆθος ἕρπον·
ὁμοῖον ὥστε πόντιον
οἴδμα δυσκέλοις ὅταν
θρῄσσῃσιν ἕρεβος ὄφαλον ἐπιδράμῃ πνοαῖς,
κυλίνδει βυσσόθεν κελαινὰν
θῖνα καὶ δυσάνεμοι
στόνῳ βρέμουσιν ἀντιπλῆγες ἀκταί.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὁρῶμαι
πήματα φθιμένων ἐπὶ πήμασι πίπτοντ',
οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν.
νῦν γὰρ ἐσχάτας ὑπὲρ
ῥίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις·
ἀπ' αὖ νιν φονία θεῶν τῶν
νεκρίων ἀμᾷ κοπίς,
λόγου τ' ἄνοια καὶ φρενῶν Ἐρινύς.

τεάν, Ζεῦ, δύνασιν τίς ἀν-
θρώπων ὑπερβασία κατάσχοι;
τὰν οὔθ' ὕπνος αἱρεῖ ποθ' ὁ παντογήρως
οὐτ' ἀκάματοι θεῶν
μῆνες, ἀγήρως δὲ χρόνῳ δυνάστας
κατέχεις Ὀλύμπου
μαρμαρόεσσαν αἴγλαν.
τό τ' ἔπειτα καὶ τὸ μέλλον
καὶ τὸ πρὶν ἐπαρκέσει
νόμος· οὐδὲν ἕρπει
θνατῶν βιότῳ πάμπολύ γ' ἄτερ ἄτας.

ἃ γὰρ δὴ πολύπλαγκτος ἐλ-
πὶς πολλοῖς μὲν ὄνασις ἀνδρῶν,
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
εἰδότι δ' οὐδὲν ἕρπει,
πρὶν πυρὶ θερμῷ πόδα τις προσαύσῃ.
σοφίᾳ γὰρ ἔκ του
κλεινὸν ἔπος πέφανται.
τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
τῷδ' ἔμμεν ὅτῳ φρένας
θεὸς ἄγει πρὸς ἄταν·
πράσσει δ' ἐλίγιστον χρόνον ἐκτὸς ἄτας.

And all the past, is his.
No pride on earth is free of the
curse of heaven.

[ANTISTROPHE 2

The straying dreams of men
May bring them ghosts of joy:
But as they drowse, the waking
embers burn them;
Or they walk with fixed eyes, as
blind men walk.
But the ancient wisdom speaks for
our own time:
Fate works most for woe
With Folly's fairest show.
Man's little pleasure is the spring
of sorrow.

---

95. CHORAGOS:

But here is Haimon, King, the last
of all your sons.
Is it grief for Antigone that brings
him here,
And bitterness at being robbed of
his bride?

[Enter HAIMON

CREON:

We shall soon see, and no need of
diviners.
-Son,
You have heard my final judgment
on that girl:
Have you come here hating me, or
have you come
With deference and with love, what-
ever I do?

HAIMON:

I am your son, father. You are my
guide.
You make things clear for me, and
I obey you.
No marriage means more to me than
your continuing wisdom.

δδε μὴν Αἵμων, παίδων τῶν σῶν
νέατον γέννημ'· ἆρ' ἀχνύμενος
τάλιδος ἥκει μόρον Ἀντιγόνης,
ἀπάτης λεχέων ὑπεραλγῶν;

Κρ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἆρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

ΑΙΜΩΝ

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων
χρηστὰς ἀπορθοῖς, αἷς ἐγὼ' ἐφέψομαι.
ἐμοὶ γὰρ οὐδεὶς ἀξιώσεται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

96. CREON:

Good. That is the way to behave:
subordinate
Everything else, my son, to your
father's will.
This is what a man prays for, that
he may get
Sons attentive and dutiful in his
house,
Each one hating his father's enemies,
Honoring his father's friends. But if
his sons
Fail him, if they turn out unprofitably,
What has he fathered but trouble for
himself
And amusement for the malicious?
So you are right
Not to lose your head over this woman.
Your pleasure with her would soon
grow cold, Haimon,
And then you'd have a hellcat in bed
and elsewhere.
Let her find her husband in Hell!
Of all the people in this city, only she
Has had contempt for my law and
broken it.

Do you want me to show myself weak
before the people?
Or to break my sworn word? No, and
I will not.
The woman dies.
I suppose she'll plead "family ties."
Well, let her.
If I permit my own family to rebel,
How shall I earn the world's obedience?
Show me the man who keeps his house
in hand,
He's fit for public authority.
I'll have no dealings
With law-breakers, critics of the
government:
Whoever is chosen to govern should be
obeyed-
Must be obeyed, in all things, great
and small,
Just and unjust! O Haimon,

a. It has been said that Creon's "mistake" was to rank obedience to the laws as a greater virtue than love of one's fellow man. Do you think that this was his "mistake"?

b. Do people in the modern world make this same "mistake"? Can you cite examples?

The man who knows how to obey,
and that man only,
Knows how to give commands when
the time comes.
You can depend on him, no matter
how fast
The spears come: he's a good
soldier, he'll stick it out.

Anarchy, anarchy! Show me a
greater evil!
This is why cities tumble and the
great houses rain down,
This is what scatters armies!

No, no: good lives are made so by
discipline.
We keep the laws then, and the law-
makers.
And no woman shall seduce us. If
we must lose,
Let's lose to a man, at least! Is a
woman stronger than we?

97. The chorus agrees with King Creon's speech and then Haimon pleads with his father to show leniency:

HAIMON: [Boyishly earnest

Father:
Reason is God's crowning gift to man,
and you are right
To warn me against losing mine. I
cannot say-
I hope that I shall never want to say!-
that you
Have reasoned badly. Yet there are
other men
Who can reason, too; and their
opinions might be helpful.
You are not in a position to know
everything
That people say or do, or what they
feel:
Your temper terrifies them-every-
one
Will tell you only what you like to hear.

a. Are you favorably impressed by Haimon's line of argument? Why or why not?

b. Is what Haimon says about stubbornness and inflexibility true?

c. Can you name historical figures or 20th Century personalities who have come to ruin because of refusal to change their positions?

But I, at any rate, can listen; and I
have heard them
Muttering and whispering in the dark
about this girl.
They say no woman has ever, so
unreasonably,
Died so shameful a death for a gen-
erous act:
"She covered her brother's body.
Is this indecent?
She kept him from dogs and vultures.
Is this a crime?
Death?-She should have all the
honor that we can give her!"

This is the way they talk out there
in the city.

You must believe me:
Nothing is closer to me than your
happiness.
What could be closer? Must not any
son
Value his father's fortune as his
father does his?
I beg you, do not be unchangeable:
Do not believe that you alone can be
right.
The man who thinks that,
The man who maintains that only he
has the power
To reason correctly, the gift to speak,
the soul-
A man like that, when you know him,
turns out empty.
It is not reason never to yield to
reason!

In flood time you can see how some
trees bend,
And because they bend, even their
twigs are safe,
While stubborn tress are torn up,
roots and all.
And the same thing happens in
sailing:

Make your sheet fast, never slacken,-
and over you go,
Head over heels and under: and there's
your voyage.
Forget you are angry! Let yourself
be moved!
I know I am young; but please let me
say this:
The ideal condition
Would be, I admit, that men should
be right by instinct;
But since we are all too likely to go
astray,
The reasonable thing is to learn from
those who can teach.

98. CHORAGOS:

You will do well to listen to him,
King,
If what he says is sensible. And
you, Haimon,
Must listen to your father.-Both
speak well.

CREON:

You consider it right for a man of
my years and experience
To go to school to a boy?

HAIMON:

It is not right
If I am wrong. But if I am young,
and right,
What does my age matter?

CREON:

You think it right to stand up for
an anarchist?

HAIMON:

Not at all. I pay no respect to
criminals.

CREON:

Then she is not a criminal?

Χο. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῆ.
Κρ. εἰ τηλικοῖδε καὶ διδαξόμεσθα δὴ
φρονεῖν πρὸς ἀνδρὸς τηλικοῦδε τὴν φύσιν;
Αι. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τἄργα σκοπεῖν.
Κρ. Ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;
Αι. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν ἐς τοὺς κακούς.
Κρ. οὐχ ἥδε γὰρ τοιῷδ' ἐπείληπται νόσῳ;
Αι. οὐ φησι Θήβης τῆσδ' ὁμόπτολις λεώς.
Κρ. πόλις γὰρ ἡμῖν ἁμὲ χρὴ τάσσειν ἐρεῖ;

HAIMON:
The City would deny it, to a man.

CREON:
And the City proposes to teach me how to rule?

---

99. HAIMON:
Ah. Who is it that's talking like a boy now?

CREON:
My voice is the one voice giving orders in this City!

HAIMON:
It is no City if it takes orders from one voice.

CREON:
The State is the King!

HAIMON:
Yes, if the State is a desert.
[Pause

CREON:
This boy, it seems, has sold out to a woman.

HAIMON:
If you are a woman: my concern is only for you.

CREON:
So? Your "concern"! In a public brawl with your father!

HAIMON:
How about you, in a public brawl with justice?

CREON:
With justice, when all that I do is within my rights?

Αι. ἄρᾳς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος;
Κρ. ἄλλῳ γὰρ ἢ ἐμοὶ χρὴ μὲ τῆσδ' ἄρχειν χθονός;
Αι. πόλις γὰρ οὐκ ἔστ' ἥτις ἀνδρὸς ἐστ' ἑνός.
Κρ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;
Αι. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.
Κρ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.
Αι. εἴπερ γυνὴ σύ· σοῦ γὰρ οἷν προκήδομαι.
Κρ. ὦ παγκάκιστε, δικὰ δίκης ἰὼν πατρί.
Αι. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνοντ' ὁρῶ.
Κρ. ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;
Αι. οὐ γὰρ σέβεις, τιμᾷς γε τὰς θεῶν πατῶν.
Κρ. ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.
Αι. οὐ τἂν ἅλοις ἥσσω γε τῶν αἰσχρῶν ἐμέ.
Κρ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ ἐκείνης ὅδε.
Αι. καὶ σοῦ γε κἀμοῦ, καὶ θεῶν τῶν νερτέρων.
Κρ. ταύτην νυν' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.
Αι. ἡ δ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινά.

HAIMON:
You have no right to trample on God's right.

CREON: [Completely out of control
Fool, adolescent fool! Taken in by a woman!

HAIMON:
You'll never see me taken in by anything vile.

CREON:
Every word you say is for her!

HAIMON: [Quietly, darkly
And for you.
And for me. And for the gods under the earth.

CREON:
You'll never marry her while she lives.

HAIMON:
Then she must die.-But her death will cause another.

---

100. CREON:
Another?
Have you lost your senses? Is this an open threat?

HAIMON:
There is no threat in speaking to emptiness.

CREON:
I swear you'll regret this superior tone of yours!
You are the empty one!

HAIMON:
If you were not my father,
I'd say you were perverse.

Κρ. ἦ κἀπαειλῶν ὧδ' ἀνειξίρχῃ θρασύς;
Αι. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;
Κρ. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.
Αι. εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν.
Κρ. γυναικὸς ὢν δούλευμα, μὴ κώτιλλέ με.
Αι. βούλῃ λέγειν τι καὶ λέγων μηδὲν κλύειν;

CREON:
You girlstruck fool, don't play at words with me!

HAIMON:
I am sorry. You prefer silence.

a. Do you think that the argument between Creon and Haimon shows the existence of a "generation gap"? Support your answer by citing specific lines.

b. Put yourself in Haimon's place. Would you argue in the same way with Creon or would you use a different approach?

c. Do you admire Haimon? Why or why not?

d. Do you believe that King Creon is justified in insisting on the cruel punishment for Antigone?

101. CREON:
Now, by God-!
I swear, by all the gods in heaven above us,
You'll watch it, I swear you shall!
[To the SERVANTS:
Bring her out!
Bring the woman out! Let her die before his eye!
Here, this instant, with her bridegroom beside her!

HAIMON:
Not here, no; she will not die here, King.
And you will never see my face again.
Go on raving as long as you've a friend to endure you.
[Exit HAIMON

CHORAGOS:
Gone, gone.
Creon, a young man in a rage is dangerous!

Κρ. ἀληθες; ἀλλ' οὐ, τάιδ' Ὄλιμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δεννάσεις ἐμέ.
ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.
Αι. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτέ,
οὔθ' ἥδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοὐμὸν προσόψῃ κρᾶτ' ἐν ὀφθαλμοῖς ὁρῶν,
ὡς τοῖς θέλουσι τῶν φίλων μαίνῃ σύ. ὦ.
Χο. ἀνήρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς.
Κρ. δράτω, φρονείτω μεῖζον ἢ κατ' ἀνδρ' ἰὼν·
τὼ δ' οὖν κόρα τώδ' οὐκ ἀπαλλάξει μόρου.
Χο. ἄμφω γὰρ αὐτὼ καὶ κατακτεῖναι νοεῖς;
Κρ. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.
Χο. μόρῳ δὲ ποίῳ καί σφε βουλεύῃ κτανεῖν;
Κρ. ἄγων ἐρῆμος ἔνθ' ἂν ᾖ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις·
κἀκεῖ τὸν Ἅιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τευξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσὸς ἐστι τὰν Ἄιδου σέβειν.

CREON:
Let him do, or dream to do, more
than a man can.
He shall not save these girls from
death.

CHORAGOS:
These girls?
You have sentenced them both?

CREON:
No, you are right.
I will not kill the one whose hands
are clean.

CHORAGOS:
But Antigone?

CREON: [Somberly
I will carry her far away
Out there in the wilderness, and lock
her
Living in a vault of stone. She shall
have food,
As the custom is, to absolve the
State of her death.
And there let her pray to the gods
of hell:
They are her only gods:
Perhaps they will show her an escape
from death,
Or she may learn,
though late,
That piety shown the dead is pity in
vain.
[Exit CREON

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102. The chorus now comments on the inescapable power of love. Note that in the play there are various levels of love, the love of Haimon for Creon, the love Ismena for Antigone, and the love of Antigone for her dead brothers.

Χο. Ἔρως ἀνίκατε μάχαν,
Ἔρως, ὃς ἐν κτήνεσι πίπτεις,
ὃς ἐν μαλακαῖς παρειαῖς
νεάνιδος ἐννυχεύεις,
φοιτᾷς δ' ὑπερπόντιος ἔν τ'
ἀγρονόμοις αὐλαῖς·

CHORUS:

[STRUPHE

Love, unconquerable
Waster of rich men, keeper
Of warm lights and all-night vigil
In the soft face of a girl:
Sea-wanderer, forest-visitor!
Even the pure Immortals cannot
escape you,
And mortal man, in his one day's
dusk,
Trembles before your glory.

[ANTISTROPHE

Surely you swerve upon ruin
The just man's consenting heart,
As here you have made bright anger
Strike between father and son-
And none has conquered but Love!
A girl's glance working the will of
heaven:
Pleasure to her alone who mocks us,
Merciless Aphrodite.

καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
οὔθ' ἁμερίων σέ γ' ἀνθρώ-
πων, ὁ δ' ἔχων μέμηνεν.
σὺ καὶ δικαίων ἀδίκους
φρένας παρασπᾷς ἐπὶ λώβᾳ·
σὺ καὶ τόδε νεῖκος ἀνδρῶν
ξύναιμον ἔχεις ταράξας·
νικᾷ δ' ἐναργὴς βλεφάρων
ἵμερος εὐλέκτρου
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
θεσμῶν· ἀμαχος γὰρ ἐμπαί-
ζει θεὸς Ἀφροδίτα.

103. CHORAGOS:

[As ANTIGONE enters guarded

But I can no longer stand in awe of
this,
Nor, seeing what I see, keep back
my tears.
Here is Antigone, passing to that
chamber
Where all find sleep at last.

ANTIGONE:

[STROPHE 1

Look upon me, friends, and pity me
Turning back at the night's edge to
say
Good-by to the sun that shines for
me no longer;
Now sleepy Death
Summons me down to Acheron, that
cold shore:
There is no bridesong there, nor any
music.

νῦν δ' ἤδη 'γὼ καὐτὸς θεσμῶν
ἔξω φέρομαι τάδ' ὁρῶν, ἴσχειν δ'
οὐκέτι πηγὰς δύναμαι δακρύων,
τὸν παγκοίταν ὅθ' ὁρῶ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν.

Αν. ὁρᾶτ' ἐμ', ὦ γᾶς πατρίας πολῖται,
τὰν νεάταν ὁδὸν
στείχουσαν, νέατον δὲ φέγ-
γος λεύσσουσαν ἀελίου,
κοὔποτ' αὖθις· ἀλλά μ' ὁ παγ-
κοίτας Ἅιδας ζῶσαν ἄγει
τὰν Ἀχέροντος
ἀκτάν, οὔθ' ὑμεναίων
ἔγκληρον, οὔτ' ἐπὶ νυμ-
φείοις πώ μέ τις ὕμνος ὕ-
μνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

Χο. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
ἐς τόδ' ἀπέρχῃ κεῦθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
ἀλλ' αὐτόνομος ζῶσα μούνη δὴ
θνατῶν Ἅιδαν καταβήσῃ.

CHORUS:

Yet not unpraised, not without a kind of honor,
You walk at last into the underworld;
Untouched by sickness, broken by no sword.
What woman has ever found your way to death?

ANTIGONE:

[ANTISTROPHE 1

How often I have heard the story of Niobe,
Tantalos' wretched daughter, how the stone
Clung fast about her, ivy-close: and they say
The rain falls endlessly
And sifting soft snow; her tears are never done.
I feel the loneliness of her death in mine.

Αν. ἤκουσα δὴ λυγροτάταν ὀλέσθαι
τὰν Φρυγίαν ξέναν
Ταντάλου Σιπύλῳ πρὸς ἄ-
κρῳ, τὰν κισσὸς ὡς ἀτενὴς
πετραία βλάστα δάμασεν,
καί νιν ὄμβροι τακομέναν,
ὡς φάτις ἀνδρῶν,
χιών τ' οὐδαμὰ λείπει,
τέγγει δ' ὑπ' ὀφρυσι παγ-
κλαύτοις δειράδας· ἃ μ' ἐγὼ δαί-
μων ὁμοιοτάταν κατευνάζει.

104. CHORUS:

But she was born of heaven, and you
Are woman, woman-born. If her death is yours,
A mortal woman's, is this not for you
Glory in our world and in the world beyond?

ANTIGONE:

[STROPHE 2

You laugh at me. Ah, friends, friends,
Can you not wait until I am dead?
O Thebes,
O men many-charioted, in love with Fortune,
Dear springs of Dirce, sacred Theban grove,
Be witnesses for me, denied all pity,
Unjustly judged! and think a word of love
For her whose path turns
Under dark earth, where there are no more tears.

Χο. ἀλλὰ θεός τοι καὶ θεογεννής,
ἡμεῖς δὲ βροτοὶ καὶ θνατογενεῖς.
καίτοι φθιμένᾳ μέγα κάκοῦσαι
τοῖς ἰσοθέοις σύγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσαν.

Αν. οἴμοι γελῶμαι. τί με, πρὸς
θεῶν πατρῴων,
οὐκ οἰχομέναν ὑβρίζεις,
ἀλλ' ἐπίφαντον;
ὦ πόλις, ὦ πόλεως
πολυχρήμονες ἄνδρες·
ἰὼ Δωκαῖαι κρη-
ναι Θήβας τ' εὐαρμάτου ἄλ-
σος, ἔμπας ξυμμάρτυρας ὑμμ' ἐπικτῶμαι,
οἷα φίλων ἄκλαυτος, οἵοις νόμοις
πρὸς ἔργμα τυμβόχωστον ἔρ-
χομαι τάφου ποταινίου·
ἰὼ δύστανος, βροτοῖς
οὔτε (νεκρὸς) νεκροῖσιν
μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

Χο. προβὰς' ἐς' ἔσχατον θράσους

ὑψηλὸν ἐς Δίκας βάθρον
πολὺ προσέπαισας, ὦ τέκνον.
πατρῷον δ' ἐκτίνεις τιν' ἄθλον.

CHORUS:

You have passed beyond human daring
and come at last
Into a place of stone where Justice
sits
I cannot tell
What shape of your father's guilt
appears in this.

ANTIGONE:

[ANTISTROPHE 2

You have touched it at last: that
bridal bed
Unspeakable, horror of son and
mother mingling:
Their crime, infection of all our
family!
O Oedipus, father and brother!
Your marriage strikes from the
grave to murder mine.
I have been a stranger here in my
own land:
All my life
The blasphemy of my birth has
followed me.

CHORUS:

Reverence is a virtue, but strength
Lives in established law: that must
prevail.
You have made your choice,
Your death is the doing of your
conscious hand.

ANTIGONE:

[EPODE

Then let me go, since all your words
are bitter,
And the very light of the sun is cold
to me.
Lead me to my vigil, where I must
have
Neither love nor lamentation; no
song, but silence.

[CREON interrupts impatiently

Αν. ἔψαυσας ἀλγεινοτάτας
ἐμοὶ μερίμνας,—
πατρὸς τριπτύλιστον οἶτον
τοῦ τε πρόπαντος
ἀμετέρου πότμου
κλεινοῖς Λαβδακίδαισιν.
ἰὼ ματρῷοι λέ-
κτρων ἄται κοιμήματά τ' αὐ-
τογέννητ' ἐμῷ πατρὶ δυσμόρου ματρός,
οἷον ἐγώ ποθ' ἃ ταλαίφρων ἔφυν·
πρὸς οὓς ἀραῖος ἄγαμος ἆδ'
ἐγὼ μέτοικος ἔρχομαι.
ἰὼ δυσπότμων κασί-
γνητε γάμων κυρήσας,
θανὼν ἔτ' οὖσαν κατήναρές με.

Χο. σέβειν μὲν εὐσέβειά τις,
κράτος δ', ὅτῳ κράτος μέλει,
παραβατὸν οὐδαμᾷ πέλει,
σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

Αν. ἄκλαυτος, ἄφιλος, ἀνυμέναι-
ος ταλαίφρων ἄγομαι
τὰν ἑτοίμαν ὁδόν.
οὐκέτι μοι τύδε λαμπάδος ἱερὸν
ὄμμα θέμις ὁρᾶν ταλαίνᾳ·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

105. CREON:

If dirges and planned lamentations
could put off death,
Men would be singing for ever.
[To the SERVANTS:
Take her, go!
You know your orders: take her to
the vault
And leave her alone there. And if
she lives or dies,
That's her affair, not ours: our
hands are clean.

Κρ. ἆρ' ἴστ' ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὡς οὐδ' ἂν εἷς παύσαιτ' ἄν, εἰ χρείη, λέγων;
οὐκ ἀξεθ' ὡς τάχιστα, καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,
ἄφετε μόνην ἐρῆμον, εἴτε χρῄ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
ἡμεῖς γὰρ ἁγνοὶ τοὔπὶ τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ANTIGONE:

O tomb, vaulted bride-bed in eternal
rock,
Soon I shall be with my own again
Where Persephone welcomes the thin
ghosts underground:
And I shall see my father again, and
you, mother,
And dearest Polyneices-
dearest indeed
To me, since it was my hand
That washed him clean and poured
the ritual wine:
And my reward is death before my
time!

And yet, as men's hearts know, I
have done no wrong,
I have not sinned before God. Or if
I have,
I shall know the truth in death. But
if the guilt
Lies upon Creon who judged me, then,
I pray,
May his punishment equal my own.

a. Are you sympathetic with Antigone's statement?

b. If you were in a similar position, what would you have said?

106. CHORAGOS:

Opassionate heart,
Unyielding, tormented still by the
same winds!

CREON:

Her guards shall have good cause to
regret their delaying.

Χο. ἴτι τῶν αὐτῶν ἀνέμων αὖται
ψυχῆς ῥιπαὶ τήνδε γ' ἴσχουσιν.
Κρ. τοιγὰρ τοῖτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.
Χο. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοὔπος ἀφῖκται.
Κρ. θαρσεῖν οὐδὲν παραμυθοῦμαι
μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.

ANTIGONE:

Ah! That voice is like the voice of death!

CREON:

I can give you no reason to think you are mistaken.

ANTIGONE:

Thebes, and you my fathers' gods,
And rulers of Thebes, you see me now, the last
Unhappy daughter of a line of kings,
Your kings, led away to death. You will remember
What things I suffer, and at what men's hands,
Because I would not transgress the laws of heaven.
[To the GUARDS, simply:
Come: let us wait no longer.
[Exit ANTIGONE, L., guarded

Ἀν. ὦ γῆς Θήβης ἄστυ πατρῷον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κοὐκέτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλειδᾶν μούνην λοιπήν,
οἷα πρὸς οἵων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

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107. The chorus compares Antigone's punishment to that of other figures of Greek mythology.

CHORUS:

[STROPHE 1

All Danae's beauty was locked away
In a brazen cell where the sunlight could not come:
A small room, still as any grave, enclosed her.
Yet she was a princess too,
And Zeus in a rain of gold poured love upon her.
O child, child,
No power in wealth or war
Or tough sea-blackened ships
Can prevail against untiring Destiny!

[ANTISTROPHE 1

And Dryas' son also, that furious king,
Bore the god's prisoning anger for his pride:

Χο. Ἰτλα καὶ Δανάας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις
αὐλαῖς· κρυπτομένα δ' ἐν
τυμβήρει θαλάμῳ κατεζεύχθη·
καίτοι ⟨καὶ⟩ γενεᾷ τί-
μιος, ὦ παῖ παῖ,
καὶ Ζηνὸς ταμιεύ-
σκε γονὰς χρυσορύτους.
ἀλλ' ἃ μοιριδία τις
δύνασις δεινά·
οὔτ' ἄν νιν ὄλβος οὔτ' Ἄρης,
οὐ πύργος, οὐχ ἁλίκτυποι
κελαιναὶ ναῦες ἐκφύγοιεν.
ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,
Ἠδωνῶν βασιλεύς, κεντομίοις
ὀργαῖς ἐκ Διονύσου
πετρώδει καταφάρκτος ἐν ὀσμῷ.
οὕτω τᾶς μανίας δει-
νὸν ἀπόσταζει
ἀνθηρόν τε μένος. κεῖ-
νος ἐπέγνω μανίαις
ψαύων τὸν θεὸν ἐν κερ-
τομίοις γλώσσαις.
παύεσκε μὲν γὰρ ἐνσεύων
γυναῖκας εὐιόν τε πῦρ,
φιλαύλους τ' ἠμέθιζε Μούσας.

Sealed up by Dionysos in deaf stone,
His madness died among echoes.
So at the last he learned what dreadful power
His tongue had mocked:
For he had profaned the revels,
And fired the wrath of the nine
Implacable Sisters that love the sound of the flute.

[STROPHE 2

And old men tell a half-remembered tale
Of horror done where a dark ledge splits the sea
And a double surf beats on the gray shores:
How a king's new woman, sick
With hatred for the queen he had imprisoned,
Ripped out his two sons' eyes with her bloody hands
While grinning Ares watched the shuttle plunge
Four times: four blind wounds crying for revenge,

[ANTISTROPHE 2

Crying, tears and blood mingled. - Piteously born,
Those sons whose mother was of heavenly birth!
Her father was the god of the North Wind
And she was cradled by gales,
She raced with young colts on the glittering hills
And walked untrammeled in the open light:
But in her marriage deathless Fate found means
To build a tomb like yours for all her joy.

τηλεποροις δ' ἐν ἄντροις
τράφη θυέλλησιν ἐν πατρῴοις
Βορεὰς ἁμιππος ὑπὲρ πάγου
θεῶν παῖς· ἀλλὰ καπ' ἐκείνᾳ
Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

παρὰ δὲ κυανέαιν σπιλάδοιν διδύμας ἁλὸς
ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρηικῶν ⟨ἠι⟩ὼν
Σαλμυδησσός, ἵν' ἀγχίπολις Ἄρης
δισσοῖσι Φινείδαις
εἶδεν ἀρατὸν ἕλκος
τυφλωθὲν ἐξ ἀγρίας δάμαρτος
ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις
ἀραχθέντων ὑφ' αἱματηραῖς
χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν
κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γοεάν·
ἃ δὲ σπέρμα μὲν ἀρχαιογόνων
ἄνασσ' Ἐρεχθειδᾶν,

108. [Enter blind TEIRESIAS, led by a boy. The opening speeches of TEIRESIAS should be in singsong contrast to the realistic lines of CREON. Teiresias has the gift of prophecy.

TEIRESIAS:
This is the way the blind man comes,
Princes, Princes,
Lock-step, two heads lit by the eyes
of one.

CREON:
What new thing have you to tell us,
old Teiresias?

TEIRESIAS:
I have much to tell you: listen to the
prophet, Creon.

CREON:
I am not aware that I have ever failed
to listen.

TEIRESIAS:
Then you have done wisely, King,
and ruled well.

CREON:
I admit my debt to you. But what
have you to say?

TEIRESIAS:
This, Creon: you stand once more on
the edge of fate.

CREON:
What do you mean? Your words are
a kind of dread.

ΤΕΙΡΕΣΙΑΣ
Θήβης ἄνακτες, ἥκομεν κοινὴν ὁδὸν
δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
αὐτη κέλευθος ἐκ προηγητοῦ πέλει.
Κρ. τί δ' ἐστιν, ὦ γεραιὲ Τειρεσία, νέον;
Τε. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.
Κρ. οὔκουν πάρος γε σῆς ἀπιστάτουν φρενός.
Τε. τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.
Κρ. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.
Τε. φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης.
Κρ. τί δ' ἐστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

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109. TEIRESIAS:
Listen, Creon:
I was sitting in my chair of augury,
at the place

a. To judge from Teiresias' speech it would seem that the ancient people believed very

Where the birds gather about me.
They were all a-chatter,
As is their habit, when suddenly I heard
A strange note in their jangling, a scream, a
Whirring fury; I knew that they were fighting,
Tearing each other, dying
In a whirlwind of wings clashing.
And I was afraid.
I began the rites of burnt-offering at the altar,
But Hephaistos failed me: instead of bright flame,
There was only the sputtering slime of the fat thigh-flesh
Melting: the entrails dissolved in gray smoke,
The bare bone burst from the welter.
And no blaze!

This was a sign from heaven. My boy described it,
Seeing for me as I see for others.

I tell you, Creon, you yourself have brought
This new calamity upon us. Our hearths and altars
Are stained with the corruption of dogs and carrion birds
That glut themselves on the corpse of Oedipus' son.
The gods are deaf when we pray to them, their fire
Recoils from our offering, their birds of omen
Have no cry of comfort, for they are gorged
With the thick blood of the dead.
O my son,
These are no trifles! Think: all men make mistakes,
But a good man yields when he knows his course is wrong.
And repairs the evil. The only crime is pride.

strongly in omens and signs. Does this contrast with modern people?

b. Are you impressed with Teiresias' line of argument? If you were Creon, would you be persuaded to change your mind?

Give in to the dead man, then: do not
fight with a corpse-
What glory is it to kill a man who is
dead?
Think, I beg you:
It is for your own good that I speak
as I do.
You should be able to yield for your
own good.

110. CREON:

It seems that prophets have made me
their especial province.
All my life long
I have been a kind of butt for the
dull arrows
Of doddering fortune-tellers!
No, Teiresias:
If your birds-if the great eagles of
God himself
Should carry him stinking bit by bit
to heaven,
I would not yield. I am not afraid of
pollution:
No man can defile the gods.
Do what you will,
Go into business, make money,
speculate
In India gold or that synthetic gold
from Sardis,
Get rich otherwise than by my con-
sent to bury him.
Teiresias, it is a sorry thing when
a wise man
Sells his wisdom, lets out his words
for hire!

TEIRESIAS:

Ah Creon! Is there no man left in
the world-

CREON:

To do what?-Come, let's have the
aphorism!

Is Creon's accusation that Teiresias accepted a bribe fair?

Τε. φεῦ·
ἆρ' οἶδεν ἀνθρώπων τις, ἆρα φράζεται,
Κρ. τι χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;
Τε. ὅσῳ κράτιστον κτημάτων εὐβουλία;
Κρ. ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.
Τε. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.
Κρ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.
Τε. καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.
Κρ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.
Τε. τὸ δέ γε τυράννων αἰσχροκέρδειαν φιλεῖ.
Κρ. ἆρ' οἶσθα ταγοὺς οἷπερ ἂν λέγῃς λέγων;
Τε. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.
Κρ. σοφὸς σὺ μάντις, ἀλλὰ τἀδικεῖν φιλῶν.
Τε. ὄρσεις με τἀκίνητα διὰ φρενῶν φράσαι.
Κρ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.
Τε. οὕτω γὰρ ἥδ' ἔφυ καὶ δοκῶ τὸ σὸν μέρος;
Κρ. ὡς μὴ 'μπλήσων ἴσθι τὴν ἐμὴν φρένα.

TEIRESIAS:

No man who knows that wisdom outweighs any wealth?

CREON:

As surely as bribes are baser than any baseness.

TEIRESIAS:

You are sick, Creon! You are deathly sick!

CREON:

As you say: it is not my place to challenge a prophet.

TEIRESIAS:

Yet you have said my prophecy is for sale.

CREON:

The generation of prophets has always loved gold.

TEIRESIAS:

The generation of kings has always loved brass.

CREON:

You forget yourself! You are speaking to your King.

TEIRESIAS:

I know it. You are a king because of me.

CREON:

You have a certain skill; but you have sold out.

TEIRESIAS:

King, you will drive me to words that-

CREON:

Say them, say them!
Only remember: I will not pay you
for them.

TEIRESIAS:

No, you will find them too costly.

CREON:

No doubt. Speak:
Whatever you say, you will not
change my will.

111. TEIRESIAS:

Then take this, and take it to heart!
The time is not far off when you
shall pay back
Corpse for corpse, flesh of your
own flesh.
You have thrust the child of this
world into living night,
You have kept from the gods below
the child that is theirs:
The one in a grave before her death,
the other,
Dead, denied the grave. This is
your crime:
And the Furies and the dark gods
of Hell
Are swift with terrible punishment
for you.

Do you want to buy me now, Creon?
Not many days,
And your house will be full of men
and women weeping,
And curses will be hurled at you
from far
Cities grieving for sons unburied,
left to rot
Before the walls of Thebes.

These are my arrows, Creon: they
are all for you.

a. Is the concept that people are punished for their misdeeds unique to Greek thought?

b. Are people in fact punished for their misdeeds?

[To BOY:
But come, child: lead me home.
Let him waste his fine anger upon younger men.
Maybe he will learn at last
To control a wiser tongue in a better head.
[Exit TEIRESIAS

112. CHORAGOS:
The old man has gone, King, but his words
Remain to plague us. I am old, too,
But I cannot remember that he was ever false.

CREON:
That is true . . . . It troubles me.
Oh it is hard to give in! but it is worse
To risk everything for stubborn pride.

CHORAGOS:
Creon: take my advice.

CREON:
What shall I do?

CHORAGOS:
Go quickly: free Antigone from her vault
And build a tomb for the body of Polyneices.

CREON:
You would have me do this?

CHORAGOS:
Creon, yes!
And it must be done at once: God moves
Swiftly to cancel the folly of stubborn men.

Χο. ἀνήρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.
Κρ. ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας·
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.
Χο. εὐβουλίας δεῖ, παῖ Μαιονικέως, λαβεῖν.
Κρ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.
Χο. ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης
ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.
Κρ. καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν;
Χο. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.
Κρ. οἴμοι· μόλις μέν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν· ἀνάγκῃ δ' οὐχὶ δυσμαχητέον.
Χο. δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.
Κρ. ὧδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ' ὀπάονες,
οἵ τ' ὄντες οἵ τ' ἀπόντες, ἀξίνας χεροῖν
ὁρμᾶσθ' ἑλόντες εἰς ἐπώψιον τόπον.
ἐγὼ δ', ἐπειδὴ δύξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔθησα καὶ παρὼν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἦ σῴζοντα τὸν βίον τελεῖν.

CREON:

It is hard to deny the heart! But I
Will do it: I will not fight with destiny.

CHORAGOS:

You must go yourself, you cannot
leave it to others.

CREON:

I will go.
-Bring axes, servants:
Come with me to the tomb. I buried
her, I
Will set her free.
Oh quickly!
My mind misgives-
The laws of the gods are mighty,
and a man must serve them
To the last day of his life!
[Exit CREON

a. Do you admire Creon for changing his mind? Why or why not?

b. Is Creon's last statement here about the laws of the gods being mighty, fatalistic? Is a sense of fatalism characteristic of Greek tragedy?

113. PAEAN

CHORAGOS:

[STROPHE 1

God of many names

CHORUS:

O Iacchos
son
of Kadmeian Semele
O born of the Thunder!
Guardian of the West
Regent
of Eleusis' plain
O Prince of maenad Thebes
and the Dragon Field by rippling
Ismenos:

CHORAGOS:

[ANTISTROPHE 1

God of many names

Χο. πολυώνυμε, Καδμείας ἄγαλμα νύμφας
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὃς ἀμφέπεις
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας
Δηοῦς ἐν κόλποις, ὦ Βακχεῦ,

Βακχᾶν ματρόπολιν Θήβαν
ναιετῶν παρ' ὑγροῖς Ἰ-
σμηνοῦ ῥείθροις, ἀγρίου τ'
ἐπὶ σπορᾷ δράκοντος·

σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε
λιγνύς, ἵνθα Κωρύκιαι
στείχουσι Νύμφαι Βακχίδες
Κασταλίας τε νᾶμα,
καί σε Νυσαίων ὀρέων
κισσήρεις ὕχθαι χλωρά τ' α-
κτὰ πολυστάφυλος πέμπει
ἀβρότων ἐπιτὰν εὐ-
αζόντων Θηβαίας
ἐπισκοποῦντ' ἀγυιάς·

CHORUS:

the flame of torches
flares on our hills
the nymphs of Iacchos
dance at the spring of Castalia:
from the vine-close mountain
come ah come in ivy:
Evohe evohe! sings through the
streets of Thebes

CHORAGOS:

[STROPHE 2

God of many names

CHORUS:

Iacchos of Thebes
heavenly Child
of Semele bride of the Thunderer!
The shadow of plague is upon us:
come
with clement feet
oh come from Parnasos
down the long slopes
across the lamenting water

CHORAGOS:

[ANTISTROPHE 2

Io Fire! Chorister of the throbbing
stars!
O purest among the voices of the
night!
Thou son of God, blaze for us!

CHORUS:

Come with choric rapture of circling
Maenads
Who cry Io Iacche!
God of many names!

EXODOS

[Enter MESSENGER, L.

MESSENGER:

Men of the line of Kadmos, you who
live
Near Amphion's citadel:
I cannot say

τὰν ἐκ πασᾶν τιμᾶς
ὑπερτάταν πόλεων
ματρὶ σὺν κεραυνίᾳ·
καὶ νῦν, ὡς βιαίας ἔχεται
πάνδαμος πόλις ἐπὶ νόσου,
μολεῖν καθαρσίῳ ποδὶ Παρνασσίαν
ὑπὲρ κλιτύν, ἢ στονόεντα πορθμόν.

ἰὼ πῦρ πνειόντων
χοράγ' ἄστρων, νυχίων

φθεγμάτων ἐπίσκοπε,
παῖ Διὸς γένεθλον, προφάνηθ',
ὦναξ, σαῖς ἅμα περιπόλοις
Θυίαισιν, αἵ σε μαινόμεναι πάννυχοι
χορεύουσι τὸν ταμίαν Ἴακχον.

Do you agree with the messenger's view that a man is dead when his life's joy fails? Is a man's life joy something external or is it something he creates in his mind?

Of any condition of human life "This
is fixed,
This is clearly good, or bad". Fate
raises up,
And Fate casts down the happy and
unhappy alike:
No man can foretell his Fate.
Take the case of Creon:
Creon was happy once, as I count
happiness:
Victorious in battle, sole governor
of the land,
Fortunate father of children nobly
born.
And now it has all gone from him!
Who can say
That a man is still alive when his
life's joy fails?
He is a walking dead man. Grant
him rich,
Let him live like a king in his great
house:
If his pleasure is gone, I would not
give
So much as the shadow of smoke for
all he owns.

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114. CHORAGOS:

Your words hint at sorrow: what is
your news for us?

MESSENGER:

They are dead. The living are guilty
of their death.

CHORAGOS:

Who is guilty? Who is dead? Speak!

MESSENGER:

Haimon.
Haimon is dead; and the hand that
killed him
Is his own hand.

CHORAGOS:

His father's? or his own?

Χο. τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;
Ἀγ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

Χο. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.
Ἀγ. Αἵμων ὄλωλεν· αὐτόχειρ δ' αἱμάσσεται.
Χο. πότερα πατρῴας, ἢ πρὸς οἰκείας χερός;
Ἀγ. αὐτὸς πρὸς αὑτοῦ, πατρὶ μηνίσας φόνου.
Χο. ὦ μάντι, τυῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.
Ἀγ. ὡς ὧδ' ἐχόντων τἄλλα βουλεύειν πάρα.
Χο. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δύμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἤτοι κλύουσα παιδὸς ἢ τύχῃ περᾷ.

179

MESSENGER:

His own, driven mad by the murder
his father had done.

CHORAGOS:

Teiresias, Teiresias, how clearly
you saw it all!

MESSENGER:

This is my news: you must draw
what conclusions you can from it.

CHORAGOS:

But look: Eurydice, our Queen:
Has she overheard us?
[Enter EURYDICE from the
Palace, C.

115. EURYDICE:

I have heard something, friends:
As I was unlocking the gate of Pallas'
shrine,
For I needed her help today, I heard
a voice
Telling of some new sorrow. And I
fainted
There at the temple with all my
maidens about me.
But speak again: whatever it is, I
can bear it:
Grief and I are no strangers.

MESSENGER:

Dearest Lady,
I will tell you plainly all that I have
seen.
I shall not try to comfort you: what
is the use,
Since comfort could lie only in what
is not true?
The truth is always best.
I went with Creon
To the outer plain where Polyneices
was lying.
No friend to pity him, his body
shredded by dogs.

a. Note how violent action in Greek tragedy is frequently described rather than performed on stage. How does this practice compare with the practice in modern films and on the stage?

b. Before killing himself Haimon spits in his father's face. Is he justified in doing this?

We made our prayers in that place
to Hecate
And Pluto, that they would be merci-
ful. And we bathed
The corpse with holy water, and we
brought
Fresh-broken branches to burn what
was left of it,
And upon the urn we heaped up a
towering barrow
Of the earth of his own land.
When we were done, we ran
To the vault where Antigone lay on
her couch of stone.
One of the servants had gone ahead,
And while he was yet far off he
heard a voice
Grieving within the chamber, and
he came back
And told Creon. And as the King
went closer,
The air was full of wailing, the
words lost,
And he begged us to make all haste.
"Am I a prophet?"
He said, weeping, "And must I walk
this road,
The saddest of all that I have gone
before?
My son's voice calls me on. Oh
quickly, quickly!
Look through the crevice there, and
tell me
If it is Haimon, or some deception
of the golds!"

We obeyed; and in the cavern's
farthest corner
We saw her lying:
She had made a noose of her fine
linen veil
And hanged herself. Haimon lay
beside her,
His arms about her waist, lamenting
her,
His love lost under ground, crying
out
That his father had stolen her away
from him.

When Creon saw him the tears rushed
to his eyes
And he called to him: "What have you
done, child? Speak to me.
What are you thinking that makes
your eyes so strange?
O my son, my son, I come to you
on my knees!"
But Haimon spat in his face. He said
not a word,
Staring-
And suddenly drew his sword
And lunged. Creon shrank back, the
blade missed; and the boy,
Desperate against himself, drove
it half its length
Into his own side, and fell. And as
he died
He gathered Antigone close in his
arms again,
Choking, his blood bright red on her
white cheek.
And now he lies dead with the dead,
and she is his
At last, his bride in the houses of
the dead.

[Exit EURYDICE into the Palace

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116. The chorus is puzzled by Eurydice's wordless departure, but assumes that she has rushed off to lament her son's death. Creon enters carrying Haimon's body.

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117. CREON:

Nothing you say can touch me any
more.
My own blind heart has brought me
From darkness to final darkness.
Here you see
The father murdering, the murdered
son-
And all my civic wisdom!

Haimon my son, so young, so young
to die,
I was the fool, not you; and you died
for me.

Κρ. ἰὼ
φρενῶν δυσφρόνων ἁμαρτήματα
στερεὰ θανατόεντ',
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους.
ὤμοι ἐμῶν βουλευμάτων.
ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,
αἰαῖ αἰαῖ,
ἔθανες, ἀπελύθης,
ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.
Χο. οἴμ' ὡς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.
Κρ. οἴμοι,
ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ
θεὸς τότ' ἆρα τότε μέγα βάρος μ' ἔχων
ἔπαισεν, ἐν δ' ἴσεισεν ἀγρίαις ὁδοῖς,
οἴμοι λακπάτητον ἀντρέπων χαράν.
φεῦ φεῦ, ἰὼ πόνοι βροτῶν δύσπονοι.

CHORAGOS:

That is the truth; but you were late
in learning it.

CREON:

This truth is hard to bear. Surely a
god
Has crushed me beneath the hugest
weight of heaven.
And driven me headlong a barbaric
way
To trample out the thing I held most
dear.

The pains that men will take to come
to pain!
[Enter MESSENGER from the
Palace

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118. MESSENGER:

The burden you carry in your hands
is heavy,
But it is not all: you will find more
in your house.

CREON:

What burden worse than this shall
I find there?

MESSENGER:

The Queen is dead.

CREON:

O port of death, deaf world,
Is there no pity for me? And you,
Angel of evil,
I was dead, and your words are
death again.
Is it true, boy? Can it be true?
Is my wife dead? Has death bred
death?

MESSENGER:

You can see for yourself.
[The doors are opened, and the
body of EURYDICE is disclosed
within.

ΕΞΑΓΓΕΛΟΣ

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρειν, τὰ δ' ἐν δόμοις
ἔοικας ἥκων καὶ τάχ' ὄψεσθαι κακά.

Κρ. τί δ'; ἔστιν αὖ κάκιον ἢ κακῶν ἔτι;

Ἐξ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

Κρ. ἰώ,
ἰὼ δυσκάθαρτος Ἅιδου λιμήν,
τί μ' ἄρα τί μ' ὀλέκεις;
ὦ κακάγγελτά μοι
προπέμψας ἄχη, τίνα θροεῖς λόγον;
αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.
τί φής, ὦ παῖ, τίνα λέγεις μοι νέον,
αἰαῖ αἰαῖ,
σφάγιον ἐπ' ἄλλῳ,
γυναικεῖον ἀμφικεῖσθαι μύρον;

Χο. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

Κρ. οἴμοι,
κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
τίς ἄρα, τίς με πότμος ἔτι περιμένει;
ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον.

Ἐξ. ἡ δ' ὀξύπληκτος ἡμένη δὲ βωμία
λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
τοῦ πρὶν θανόντος Μεγαρέως κενὸν λέχος,
αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

Κρ. αἰαῖ αἰαῖ,
ἀνέπταν φόβῳ. τί μ' οὐκ ἀιτταίαν
ἔπαισέν τις ἀμφιθήκτῳ ξίφει;

CREON:

Oh pity!
All true, all true, and more than I bear!
O my wife, my son!

MESSENGER:

She stood before the altar, and her heart
Welcomed the knife her own hand guided,
And a great cry burst from her lips for Megareus dead,

And for Haimon dead, her sons; and her last breath
Was a curse for their father, the murderer of her sons.
And she fell, and the dark flowed in through her closing eyes

CREON:

O God, I am sick with fear.
Are there no swords here? Has no one a blow for me?

a. Do you feel that Creon brought all the terrible deaths of his loved ones on himself?

b. Do you feel sorry for Creon, or do you think he deserves such misery for his harshness?

---

119. MESSENGER:

Her curse is upon you for the deaths of both.

CREON:

It is right that it should be. I alone am guilty.
I know it, and I say it. Lead me in,
Quickly, friends.
I have neither life nor substance. Lead me in.

δείλαιος ἐγώ, αἰαῖ,
δειλαίᾳ δὲ συγκέκραμαι δύᾳ.

Εξ. ὡς αἰτίαν γε τῶνδε κἀκείνων ἔχων
πρὸς τῆς θανούσης τῇδ' ἐπεστήτην μόρων.
Κρ. ποίῳ δὲ κἀπελύετ' ἐν φοναῖς τρόπῳ;
Εξ. παίσασ' ὑφ' ἧπαρ αὐτόχειρι αἰτίᾳ, ὅπως
παιδοῖν τόδ' ἦλθετ' ὀξυκώκυτον πάθος.

Κρ. ὤμοι μοι, τάδ' οὐκ ἐπ' ἄλλον ἀνδρῶν
ἐμᾶς ἁρμόσει ποτ' ἐξ αἰτίας.
ἐγὼ γάρ σ', ἐγὼ κανον, ὦ μέλεος,
ἐγώ, φάμ' ἔτυμον. ὦ πρόσπολοι,
ἀπάγετέ μ' ὅτι τάχος, ἄγετε μ' ἐκποδών,
τὸν οὐκ ὄντα μᾶλλον ἢ μηδέν᾽α.

CHORAGOS:
You are right, if there can be right
in so much wrong
The briefest way is best in a world
of sorrow.

CREON:
Let it come,
Let death come quickly, and be
kind to me.
I would not ever see the sun again.

CHORAGOS:
All that will come when it will; but
we, meanwhile,
Have much to do. Leave the future
to itself.

CREON:
All my heart was in that prayer!

CHORAGOS:
Then do not pray any more: the sky
is deaf.

CREON:
Lead me away. I have been rash
and foolish.
I have killed my son and my wife.
I look for comfort; my comfort lies
here dead.
Whatever my hands have touched has
come to nothing.
Fate has brought all my pride to a
thought of dust.
[As CREON is being led into the
house, the CHORAGOS advances
and speaks directly to the audience

CHORAGOS:
There is no happiness where there
is no wisdom;
No wisdom but in submission to the
gods.
Big words are always punished,
And proud men in old age learn to
be wise.

Χο. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τῶν ποσὶν κακά.

Κρ. ἴτω ἴτω,
φανήτω μόρων ὁ κάλλιστ' ἐμῶν
ἐμοὶ τερμίαν ἄγων ἀμέραν
ὕπατος· ἴτω ἴτω,
ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.

Χο. μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν
Κρ. ἀλλ' ὧν ἐρῶμεν ταῦτα συγκατηυξάμην.
Χο. μή νυν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

Κρ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
ὅς, ὦ παῖ, σέ τ' οὐχ ἑκὼν κατέκανον
σέ τ' αὖ τάνδ', ὤμοι μέλεος, οὐδ' ἔχω
πρὸς πότερον ἴδω, πᾷ κλιθῶ· πάντα γὰρ
λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι
πότμος δυσκόμιστος εἰσήλατο.

Χο. πολλῷ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρὴ δὲ τά γ' ἐς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτείσαντες
γήρᾳ τὸ φρονεῖν ἐδίδαξαν.

	a. Do you think that there is a moral or message in the story of Antigone? b. If so, is there validity and truth in that message? Does the message have applicability in your personal life? How?
120. Let's review some of what we've said about the Athenian Golden Age. The man who was the prime mover of the Golden Age was _____.	Pericles
121. In Periclean Athens great things were accomplished in fields such as art, _____, _____, _____, and _____.	architecture, literature, philosophy and science.
122. Drama flourished in Periclean Athens. Tragedies were performed as part of the religious ceremony at the festival of _____.	Dionysus
123. The fifteen performers who spoke, sang and danced during the tragedies and remained in the orchestra throughout the performance were called the _____.	chorus
124. The three greatest Greek tragedians were _____, _____, and _____.	Aeschylus, Sophocles, and Euripides
125. The greatest writer of comedy was _____.	Aristophanes
126. In this unit we read the play ANTIGONE. Go back over the text of the play in this unit. Make sure that the general outline of the play is clear to you.	

127.

Locate the verb in the imperfect tense in each sentence, or phrase.

ἀλλὰ ἐπέμπομεν τὴν φυλακην.

ἐπέμπομεν

128. οἱ ἄνδρες ἐκ τῆς ἀγορᾶς ἔφευγον.

ἔφευγον

129. ὅτι ὁ ἄνθρωπος ἔλεγεν

ἔλεγεν

130. τοὺς θεοὺς ἐλατρεύομεν.

ἐλατρεύομεν

131. ἔπαυον τοὺς ἀνθρώπους.

ἔπαυον

132. Review in your own mind the meaning of the imperfect tense and the way this tense is formed in Greek.

If you are not sure, turn back to Frames 2 and 3 of this unit.

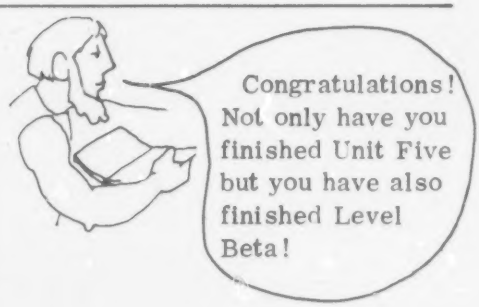
133. In this unit you have studied:

a. A summary of the great accomplishments of Athens in its Golden Age.

b. Background on Greek drama.

c. The ANTIGONE of Sophocles.

d. The imperfect tense.

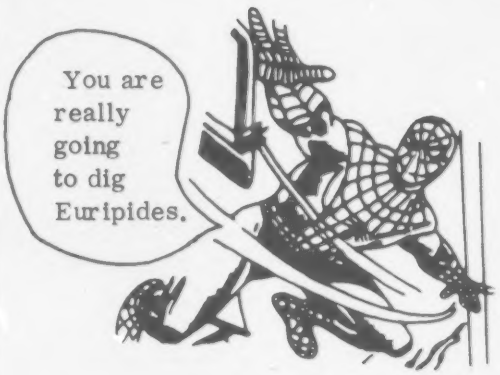


APPENDIX

THE HIPPOLYTUS OF EURIPIDES

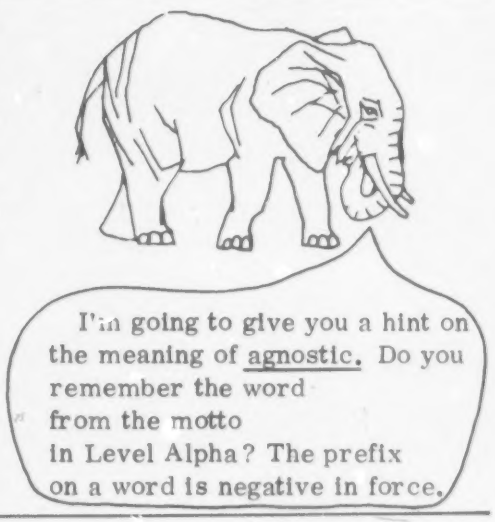
1. Now we are going to read and discuss a play by Euripides.

   Little is known of the life of Euripides. He was born in the 5th Century, Athens' Golden Age. His parents were probably wealthy, and he soon showed a tendency towards poetry and philosophy. He became the friend of the leading philosophers in Athens. His life and character were pure and upright, and even his enemies avoided criticizing him on this score. Some time before his death he withdrew from Athens and went to the court of the King of Macedon.

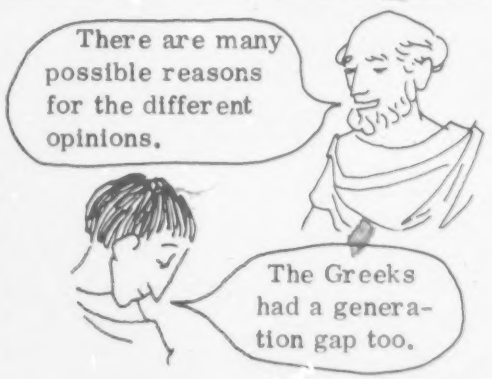


2. As a poet, Euripides shows a marked contrast with Aeschylus and Sophocles. He uses the same form, and the same legends as his predecessors, but his treatment of plot and character is often very different. He was realistic and unconventional and has been accused of being an agnostic in matters of religion.

   Write the term agnostic on your answer pad. If you do not know the meaning of the term, check it out in a dictionary. Check out the Greek etymology.


I'm going to give you a hint on the meaning of agnostic. Do you remember the word from the motto in Level Alpha? The prefix on a word is negative in force.

3. Euripides introduced romantic love to drama and represented his characters as real people with the strengths and weaknesses of human beings. His characters are not, as a rule, heroic or idealized types. His characterizations of women are particularly masterful. Younger people admired his plays greatly. The older generation regarded him with suspicion.



	Why do you think there was this difference in opinion between the younger people and the older people?	
4.	The play we are going to read and discuss is called HIPPOLYTUS. It is the story of the unwilling and tragic love of a woman for her step-son. We will read it mostly in the English version by Moses Hadas. Sometimes, however, in the right-hand column the Greek text will be printed. Read it carefully - preferably aloud - in order to enjoy the sound and rhythm of Euripides' actual words written so long ago. Sometimes in the right-hand column there will be questions on the text. Your teacher may ask you to write your answers to these or to discuss the questions orally. HIPPOLYTUS is a mature play for mature audiences. The passion of love is the central issue of it. We hope that you will enjoy reading the play and that it may charm you with its great beauty and get you thinking about some deep problems of human life.	
5.	The hero of the play is Hippolytus. He himself is the battleground between love and anti-love. His fate underscores the folly of attempting withdrawal from any essential aspect of life. It is easy but wrong to see Hippolytus as a saint who dies for his chastity and Phaedra (his stepmother) as a lascivious woman whose death is deserved. Poor Phaedra yields her secret only in a delirium induced by a long fast. Hippolytus is naive in his devotion to Artemis. His speeches are outrageous when he talks of Aphrodite or talks to women. Otherwise, he is a very charming young man. Hippolytus becomes a tragic figure because his personality is warped. His personality	

	is warped because he hates Aphrodite. He himself is an illegitimate child and he regularly speaks of himself as νόθος (bastard). This seems to be the reason for his hatred of Aphrodite. But Aphrodite cannot be ignored. Even Artemis cannot protect someone from Aphrodite. Aphrodite is the personification of raw physical attraction and love to the Greeks. She is a very _____ (powerful/weak) divinity.	powerful
6.	Here is the list of characters or dramatis personae in the order of their appearance in the play: Aphrodite, Goddess of Love. Hippolytus, Son of Theseus. Chorus of Huntsmen. Attendant of Hippolytus. Chorus of Women from Troezen. Nurse. Phaedra, Wife of Theseus and Stepmother of Hippolytus. Theseus, King of Troezen. Messenger. Artemis, Goddess of Chastity. Study this list.	
7.	As the play opens the scene is the palace of Theseus at Troezen. Theseus is away. At either side are statues of Aphrodite and Artemis. Aphrodite enters and speaks from the speaking platform reserved for the gods.	
8.	APHRODITE. Great is my power and wide my fame among mortals and also in heaven; I am the Goddess Cypris. All men that look upon the light of the sun, all that dwell between	a. What do you think of Aphrodite from her opening speech? b. Is she right or wrong in her attitude toward Hippolytus?

the Euxine Sea and the boundaries of Atlas are under my sway: I bless those that respect my power, and disappoint those who are not humble toward me. Yes, even the family of gods have this trait: they are pleased when people respect them. I shall demonstrate the truth of this forthwith. Theseus' son Hippolytus, born of the Amazon and brought up by temperate Pittheus, is the only inhabitant of this land of Troezen who declares that I am the very vilest of divinities. He spurns love and will have nothing to do with sex. He honors Phoebus' sister Artemis, Zeus' maiden, and thinks her the greatest of goddesses. He consorts with her continually in the green forests, clearing away the beasts of the earth with his swift dogs, pursuing a more than mortal companionship. Of course I don't grudge them that: why should I? It is his sinful neglect of me for which I shall punish Hippolytus this very day. The ground was prepared long ago: there is not much left for me to do. Once when he was going from Pittheus' house to the land of Pandion to see the Mysteries and be initiated, his father's noble wife Phaedra saw him, and her heart was smitten with a fearful love-all by my scheming. [Even before she came to this land of Troezen she built a shrine of Cypris there on the rock of Pallas, commanding a view of this land, because she loved an absent love; and the place she established she called Hippolytus' Belvedere in his honor for ever more.] Then Theseus left the land of Cecrops and sailed to this land with his wife. To expiate his guilt in the murder of Pallas' sons, he has consented to a year's banishment from home. And here the wretched woman, moaning

c. The Greeks were very fatalistic in their view of life. They thought that things happened because they were preordained by fate and that there was nothing that gods or mortals could do to change fate. Can you find examples of fatalism in this speech by Aphrodite? And can one therefore blame Hippolytus or Phaedra?

and distraught with the stings of love, love undeclared, is dying. None of her maids understands her trouble. But this passion must not end so simply. I will reveal the thing to Theseus, to everybody. The young man who is hostile to me will be killed by his father's curses. Poseidon, the master of the sea, has granted a boon to Theseus: thrice shall he have fulfilment for his prayers to him. Phaedra dies though she saves her good name. Yes, she must die; I shall not let the thought of her suffering stop me from punishing my enemies to my heart's content.

But I see Hippolytus striding on after his work at the chase, so I will leave this place. Behind him there comes a great crowd of henchmen, doing honor to Goddess Artemis with ringing hymns. Little he knows that the gates of Hades are wide open, and that he is looking at this light for the last time.

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9. [Aphrodite disappears. From left there enters Hippolytus with javelin and garland, attended by a crowd of Huntsmen; they pay no notice to the statue of Aphrodite.]

HIPPOLYTUS. Follow, follow, sing heavenly Artemis, Zeus' child, whose charge we are.

HUNTSMEN. Revered, revered, hallowed daughter of Zeus, hail Artemis, hail maiden of Leto and Zeus, most beautiful of maidens by far. You dwell in heaven in your noble sire's hall, in the house of Zeus bedecked with gold. Hail most beautiful, most beautiful of maidens in Olympus, hail Artemis!

ΙΠΠΟΛΥΤΟΣ
ἕπεσθ' ἄδοντες ἕπεσθε
τὰν Διὸς οὐρανίαν
Ἄρτεμιν, ᾗ μελόμεσθα.
ΧΟΡΟΣ ΚΥΝΗΓΩΝ
πότνια πότνια σεμνοτάτα,
Ζανὸς γένεθλον,
χαῖρε χαῖρέ μοι, ὦ κόρα
Λατοῦς Ἄρτεμι καὶ Διός,
καλλίστα πολὺ παρθένων,
ἃ μέγαν κατ' οὐρανὸν
ναίεις εὐπατέρειαν αὐλάν,
Ζανὸς πολύχρυσον οἶκον,
χαῖρέ μοι, ὦ καλλίστα
καλλίστα τῶν κατ' Ὄλυμπον
παρθένων, Ἄρτεμι.

[Hippolytus advances, bows to the statue of Artemis, and places his garland upon her altar.]

10. HIPPOLYTUS. For you, dear Lady, I bring this garland, this lovely chain of flowers, from a virgin meadow, where no shepherd presumes to pasture his flock, nor has iron ever come there. Virgin it is, and in summer the bees frequent it, while Purity waters it like a garden. He whose fortune it is to be in all things wholly virtuous, not by teaching of men but by nature, may cull flowers in that meadow; for others it is not lawful, From a reverent hand, then, dear Lady, accept this diadem for your golden tresses. To me alone of mortals does this grace belong-to live with you and converse in words; I hear your voice though I do not see see your face. May I round the goal of life even as I have begun.

Do you think that Hippolytus is praising himself as well as Artemis with this prayer?

11. [An Attendant who has come out of the house and watched Hippolytus steps forward.]

ATTENDANT. Prince-for only gods may be addressed as Lords-would you accept a word of sound advice from me?

HIPPOLYTUS. To be sure: it would seem foolish not to.

ATTENDANT. You know, of course, the general tendency of men—

HIPPOLYTUS. I do not. What are you getting at?

ATTENDANT. To hate haughtiness and reserve.

HIPPOLYTUS. And rightly; are not all haughty people hateful?

ATTENDANT. Affable people have a certain charm?

HIPPOLYTUS. A great deal; and what's more, they get on in the world with little effort.

ΘΕΡΑΠΩΝ
ἄναξ, θεοὺς γὰρ δεσπότας καλεῖν χρεών,
ἆρ' ἄν τί μου δέξαιο βουλεύσαντος εὖ;
ΙΠΠΟΛΥΤΟΣ
καὶ κάρτα γ'· ἡ γὰρ οὐ σοφοὶ φαινοίμεθ' ἄν.
ΘΕΡΑΠΩΝ
οἶσθ' οὖν βροτοῖσιν ὃς καθέστηκεν νόμος;
ΙΠΠΟΛΥΤΟΣ
οὐκ οἶδα· τοῦ δὲ καὶ μ' ἀνιστορεῖς πέρι;
ΘΕΡΑΠΩΝ
μισεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον;
ΙΠΠΟΛΥΤΟΣ
ὀρθῶς γε· τίς δ' οὐ σεμνὸς ἀχθεινὸς βροτῶν;
ΘΕΡΑΠΩΝ
ἐν δ' εὐπροσηγόροισιν ἔστι τις χάρις;
ΙΠΠΟΛΥΤΟΣ
πλείστη γε, καὶ κέρδος γε σὺν μόχθῳ βραχεῖ.
ΘΕΡΑΠΩΝ
ἦ κἀν θεοῖσι ταὐτὸν ἐλπίζεις τόδε;
ΙΠΠΟΛΥΤΟΣ
εἴπερ γε θνητοὶ θεῶν νόμοισι χρώμεθα.
ΘΕΡΑΠΩΝ
πῶς οὖν σὺ σεμνὴν δαίμον' οὐ προσεννέπεις;
ΙΠΠΟΛΥΤΟΣ
τίν'; εὐλαβοῦ δὲ μή τι σοῦ σφαλῇ στόμα.
ΘΕΡΑΠΩΝ
τήνδ' ἣ πύλαισι σαῖς ἐφέστηκεν Κύπρις.

ATTENDANT. Don't you expect the same thing is true with the gods?

HIPPOLYTUS. Yes; for men act on the same principles as gods.

ATTENDANT. Why then are you so haughty, in not worshipping a deity that—

HIPPOLYTUS. What deity? Mind your mouth doesn't stumble.

ATTENDANT. This goddess here, this Cypris that stands at your gates.

HIPPOLYTUS. I keep at a respectful distance; I am chaste.

ATTENDANT [soothingly]. Yes, yes; and reverend, and famous among men.

HIPPOLYTUS. With gods and men tastes vary.

ATTENDANT. Good luck to you; you have your share of wisdom.

HIPPOLYTUS. I don't like deities who are marvellous after dark.

ATTENDANT [half aside]. You should have respect to religion, my boy.

HIPPOLYTUS. Forward, comrades, enter the house and prepare some food. A full table is a delight after hunting. And the horses must be groomed, so that I may harness them to my car and give them a proper work-out when I have had my fill. As for this Cypris of yours-I bid her a long fare well.

ΙΠΠΟΛΥΤΟΣ
πρόσωθεν αὐτὴν ἁγνὸς ὢν ἀσπάζομαι.

ΘΕΡΑΠΩΝ
σεμνή γε μέντοι κἀπίσημος ἐν βροτοῖς.

ΙΠΠΟΛΥΤΟΣ
ἄλλοισιν ἄλλος θεῶν τε κἀνθρώπων μέλει.

ΘΕΡΑΠΩΝ
εὐδαιμονοίης νοῦν ἔχων ὅσον σε δεῖ.

ΙΠΠΟΛΥΤΟΣ
οὐδείς μ' ἀρέσκει νυκτὶ θαυμαστὸς θεῶν.

ΘΕΡΑΠΩΝ
τιμᾶν, ὦ παῖ, δαιμόνων χρῆσθαι χρεών.

ΙΠΠΟΛΥΤΟΣ
χωρεῖτ', ὀπαδοί, καὶ παρελθόντες δόμους
σίτων μέλεσθε· τερπνὸν ἐκ κυναγίας
τράπεζα πλήρης· καὶ καταψῆχειν χρεὼν
ἵππους, ὅπως ἂν ἅρμασι ζεύξας ὕπο
βορᾶς κορεσθεὶς γυμνάσω τὰ πρόσφορα·
τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω.

12. [The chorus of Troezenian women - in a passage omitted here - talk about Phaedra and her illness. They say that some secret trouble makes Phaedra yearn for death. They speculate about the reasons for her illness. Then, from the house, Phaedra's old nurse enters followed by Phaedra herself who is supported by female attendants.]

13. NURSE. Oh, the troubles and hateful sicknesses of mortals! What shall I do with you, what not do? Here you have the clear light, here is the fresh air. The bedding of your sick couch is now outdoors. You could speak of nothing but coming out here; soon enough you will be eager to go to your room again. You are easily put out, nothing pleases you. You are not satisfied with what you have; it takes absence to make your heart grow fonder.

Rather be sick than be nurse. The one is simple, but the other combines mental worry with manual labor. But all man's life is grievous; there is no rest for the weary. If there is anything dearer than life, darkness swathes it and clouds it over. So we find ourselves hopelessly in love with the thing we see, this world of brightness, because we have no experience of any other mode of living, and no proof of the other world; myths merely lead us astray.

PHAEDRA [to attendants]. Raise my body, hold my head up. The joints of my limbs are paralyzed. Take hold of my pretty arms and hands. My tiara is too heavy on my head. Take it off and spread my curls out on my shoulders.

NURSE. Cheer up, child. Don't toss about; it hurts. You will bear your troubles more easily if you are quiet and brave. Man is made to mourn.

PHAEDRA. Ah, ah! Oh to drink a cup of pure water from a dewy spring! Oh to lie down and rest under the poplars in a leafy meadow!

NURSE. Child, what are you shrieking? Don't talk that way before people, blurting out mad, nightmarish words.

ΤΡΟΦΟΣ

ὦ κακὰ θνητῶν στυγερά, τε νόσοι.
τί σ' ἐγὼ δράσω; τί δὲ μη δράσω;
τόδε σοι φέγγος λαμπρὸν, ὅδ' αἰθηρ·
ἔξω δὲ δόμων ἥδη νοσερᾶς
δέμνια κοίτης.

δεῦρο γὰρ ἐλθεῖν πᾶν ἔπος; ἦν σοι·
τάχα δ' εἰς θαλάμους σπεύσεις το πάλιν.
ταχὺ γὰρ σφάλλει κοὐδενὶ χαίρεις,
οὐδέ σ' ἀρέσκει τὸ παρόν, τὸ δ' ἀπὸν
φίλτερον ἡγεῖ.

κρεῖσσον δὲ νοσεῖν ἢ θεραπεύειν·
τὸ μέν ἐστιν ἁπλοῦν, τῷ δὲ συνάπτει
λύπη τε φρενῶν χερσίν τε πόνος.
πᾶς δ' ὀδυνηρὸς βίος ἀνθρώπων,
κοὐκ ἔστι πόνων ἀνάπαυσις·
ἀλλ' ὅ τι ποθ' ἡμῖν φίλτερον ἄλλο
σκότος ἀμπίσχων κρύπτει νεφέλαις.
δυσέρωτες δὴ φαινόμεθ' ὄντες
τοῦδ', ὅ τι τοῦτο στίλβει κατὰ γῆν,
δι' ἀπειροσύνην ἄλλου βιότου
κοὐκ ἀπόδειξιν τῶν ὑπὸ γαίας·
μύθοις δ' ἄλλως φερόμεσθα.

ΦΑΙΔΡΑ

αἴρετέ μου δέμας, ὀρθοῦτε κάρα·
λέλυμαι μελέων σύνδεσμα, φίλαι.
λάβετ' εὐπήχεις χεῖρας, προπολοι.
βαρύ μοι κεφαλᾶς ἐπίκρανον ἔχειν·
ἄφελ', ἀμπέτασον βόστρυχον ὤμοις.

ΤΡΟΦΟΣ

θάρσει, τέκνον, καὶ μὴ χαλεπῶς
μετάβαλλε δέμας.
ῥᾷον δὲ νόσον μετά θ' ἡσυχίας
καὶ γενναίου λήματος οἴσεις·
μοχθεῖν δὲ βροτοῖσιν ἀνάγκη.

ΦΑΙΔΡΑ

αἰαῖ.
πῶς ἂν δροσερᾶς ἀπὸ κρηνίδος
καθαρῶν ὑδάτων πῶμ' ἀρυσαίμαν,
ὑπό τ' αἰγείροις ἔν τε κομήτῃ
λειμῶνι κλιθεῖσ' ἀναπαυσαίμαν.

ΤΡΟΦΟΣ

ὦ παῖ, τί θροεῖς;
οὐ μὴ παρ' ὄχλῳ τάδε γηρύσει
μανίας ἔπος ἄχον ῥίπτουσα λόγον;

ΦΑΙΔΡΑ

πέμπετέ μ' εἰς ὄρος· εἶμι πρὸς ὕλαν
καὶ παρὰ πεύκας, ἵνα θηροφόνοι
στείβουσι κύνες
βαλιαῖς ἐλάφοις ἐγχριμπτόμεναι·
πρὸς θεῶν, ἔραμαι κυσὶ θωΰξαι
καὶ παρὰ χαίταν ξανθὰν ῥῖψαι
Θεσσαλὸν δρπακ', ἐπίλογχον ἔχουσ'
ἐν χειρὶ βέλος.

PHAEDRA. Take me to the mountain! I go to the forest, to the pines, where the hounds chase their prey to the death, and leap upon the dappled hinds. Gods, I yearn to urge on the dogs, to poise the Thessalian dart beside my yellow hair and fling it, to hold a barbed lance in my hand!

NURSE. What in the world are you raving about now, child? What concern have you with hunting? What is the hankering for mountain streams? Right here next door to the castle is a well of water from which you could get a drink.

ΤΡΟΦΟΣ

τί πότ', ὦ τέκνον, τάδε κηραίνεις;
τί κυνηγεσίων καὶ σοὶ μελέτη;
τί δὲ κρηναίων νασμῶν ἔρασαι;
πύρα γὰρ δροσερὰ πύργοις συνεχὴς
κλιτύς, ὅθεν σοι πῶμα γένοιτ' ἄν.

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14. PHAEDRA [paying no attention to Nurse]. Artemis, Queen of Limna by the sea, queen of the tracks that echo with the hooves of horses, would I were there now, breaking colts of Enetia.

NURSE. What new raving is this you are uttering? A moment ago you were heading for the mountain and yearning for wild animals. Now you hanker for colts on the level sands. It would take a deal of prophesy to discover which of the gods is wrenching your reins and upsetting your mind, girl.

PHAEDRA [falls back and clasps her head]. Wretched me! What in the world have I done? How far have I wandered from good sense? I was mad, I have been overthrown by some god's spite. Dear, dear, what misery! Nanna, hide my head again. I'm ashamed of what I've said. Hide it. From my eyes tears are trickling. My eyes are fascinated by my shame. To come to one's senses brings pain. To be mad is an evil, but it is better to remain mad and perish.

ΦΑΙΔΡΑ

δέσποιν' ἁλίας Ἄρτεμι Λίμνας
καὶ γυμνασίων τῶν ἱπποκρότων,
εἴθε γενοίμαν ἐν σοῖς δαπέδοις,
πώλους Ἐνέτας δαμαλιζομένα.

ΤΡΟΦΟΣ

τί τόδ' αὖ παράφρων ἔρριψας ἔπος;
νῦν δὴ μὲν ὄρος βᾶσ' ἐπὶ θήρας
πόθον ἐστέλλου, νῦν δ' αὖ ψαμάθοις
ἐπ' ἀκυμάντοις πώλων ἔρασαι.
τάδε μαντείας ἄξια πολλῆς,
ὅστις σε θεῶν ἀνασειράζει
καὶ παρακόπτει φρένας, ὦ παῖ.

ΦΑΙΔΡΑ

δύστανος ἐγώ, τί ποτ' εἰργασάμαν;
ποῖ παρεπλάγχθην γνώμας ἀγαθᾶς;
ἐμάνην, ἔπεσον δαίμονος ἄτᾳ.
φεῦ φεῦ, τλάμων.
μαῖα, πάλιν μου κρύψον κεφαλάν·
αἰδούμεθα γὰρ τὰ λελεγμένα μοι.
κρύπτε· κατ' ὄσσων δάκρυ μοι βαίνει,
καὶ ἐπ' αἰσχύναν ὄμμα τέτραπται.
τὸ γὰρ ὀρθοῦσθαι γνώμαν ὀδυνᾷ,
τὸ δὲ μαινόμενον κακόν· ἀλλὰ κρατεῖ
μὴ γιγνώσκοντ' ἀπολέσθαι.

NURSE. I am covering you. But when will death cover my body? Long life teaches me many things. Friendship between mortals should be taken in moderation. Don't let it get down into the marrow of the soul. Bonds of affection ought to be elastic, for letting apart or drawing together. It's a heavy load for one soul to be in pain for two, as I am now in anguish for her. Too strict regimentation brings more breakdowns than triumphs, I am told, and is bad for the health. So I have less praise for extremes than for "nothing in excess"; and you will find that the sages agree with me.

ΤΡΟΦΟΣ
κρύπτω· τὸ δ' ἐμὸν πότε δὴ θάνατος
σῶμα καλύψει;
πολλὰ διδάσκει μ' ὁ πολὺς βίοτος·
χρῆν γὰρ μετρίας εἰς ἀλλήλους
φιλίας θνητοὺς ἀνακίρνασθαι,
καὶ μὴ πρὸς ἄκρον μυελὸν ψυχῆς,
εὔλυτα δ' εἶναι στέργηθρα φρενῶν
ἀπό τ' ὤσασθαι καὶ ξυντεῖναι.
τὸ δ' ὑπὲρ ὁσσῶν μίαν ὠδίνειν
ψυχὴν χαλαπὸν βάρος, ὡς κἀγὼ
τῆσδ' ὑπεραλγῶ.
βιότου δ' ἀτρεκεῖς ἐπιτηδεύσεις
φασὶ σφάλλειν πλέον ἢ τέρπειν,
πῇ θ' ὑγιείᾳ μᾶλλον πολεμεῖν.
οὕτω τὸ λίαν ἧσσον ἐπαινῶ
τοῦ μηδὲν ἄγαν·
καὶ ξυμφήσουσι σοφοί μοι.

15. [At this point the lader of the chorus of Troenezian women enters the conversation.]

LEADER. Old woman, loyal nurse to the queen, we perceive the sad misfortune of Phaedra, but the nature of her disease is not clear. We should like to inquire and learn from you.

NURSE. I do not know, though I keep questioning her. She does not choose to tell.

LEADER. Not even what the beginning of her pains was?

NURSE. It amounts to the same thing. She keeps silent about it all.

LEADER. How feeble she is, how wasted her figure!

NURSE. How could it be otherwise when she hasn't eaten for three days?

LEADER. Is it madness, or is she trying to die?

NURSE. She is; she is starving herself to death.

LEADER. It's a wonder that her husband is content with such behavior.

ΧΟΡΟΣ
γύναι γεραιά, βασιλίδος πιστὴ τροφὸς
Φαίδρας, ὁρῶ μὲν τάσδε δυστήνους τύχας,
ἄσημα δ' ἡμῖν ἥτις ἐστὶν ἡ νόσος·
σοῦ δ' ἂν πυθέσθαι καὶ κλύειν βουλοίμεθ' ἄν.

ΤΡΟΦΟΣ
οὐκ οἶδ' ἐλέγχουσ'· οὐ γὰρ ἐννέπειν θέλει.

ΧΟΡΟΣ
οὐδ' ἥτις ἀρχὴ τῶνδε πημάτων ἔφυ;

ΤΡΟΦΟΣ
εἰς ταὐτὸν ἥκεις· πάντα γὰρ σιγᾷ τάδε.

ΧΟΡΟΣ
ὡς ἀσθενεῖ τε καὶ κατέξε[illegible]ι δέμας.

ΤΡΟΦΟΣ
πῶς δ' οὔ, τριταίαν οὖσ' ἄσιτος ἡμέραν;

ΧΟΡΟΣ
πότερον ὑπ' ἄτης ἢ θανεῖν πειρωμένη;

ΤΡΟΦΟΣ
θανεῖν· ἀσιτεῖ δ' εἰς ἀπόστασιν βίου.

ΧΟΡΟΣ
θαυμαστὸν εἶπας, εἰ τάδ' ἐξαρκεῖ πόσει.

ΤΡΟΦΟΣ
κρύπτει γὰρ ἥδε πῆμα κοὔ φησιν νοσεῖν.

ΧΟΡΟΣ
ὁ δ' εἰς πρόσωπον οὐ τεκμαίρεται βλέπων;

ΤΡΟΦΟΣ
ἔκδημος ὢν γὰρ τῆσδε τυγχάνει χθονός.

ΧΟΡΟΣ
σὺ δ' οὐκ ἀνάγκην προσφέρεις, πειρωμένη
νόσον πυθέσθαι τῆσδε καὶ πλάνον φρενῶν;

NURSE. She hides her troubles and doesn't say she is ill.

LEADER. Does he not surmise it from the look of her face?

NURSE. He happens to be out of the country.

LEADER. But you—haven't you tried to force her to tell you what this illness, this madness, is?

16. NURSE. I have tried everything, but have had no success. But I'll not abate my zeal even now, so that you can appear and testify to my loyalty toward my mistress in her affliction. [She turns back to Phaedra.] Come now, precious child, let us both forget our earlier talk. You be more amiable. Smooth out your gloomy brow; change the direction of your thoughts. I too took the wrong road with you, but I'll leave it and turn to a better course. If your trouble is one of the unmentionable passions, here are women to help you out. If your affliction can be communicated to men, speak and your case can be referred to physicians.

Ah, why are you silent? You ought not to stay silent, child. Disprove me if I am saying anything out of place, or give in to my reasonable pleas.

Say something! Look at me!—Women, we are giving ourselves all this trouble for nothing. We are as far off as ever. She was not touched by our words before, and she pays no attention now.

But mark this. You may be stubborner than the sea, if you like, but if you die you will betray your children and deprive them of their father's house, as sure as the horse-loving Amazon queen bore a master for your own children, a bastard,

The nurse refers to the illegitimacy of Hippolytus. His mother was Hippolyta, the queen of the Amazons and his father was Theseus, Phaedra's husband. Both Hippolyta and Hippolytus are associated with horses. The name Ἱππόλυτος means "a stallion let run wild" or "horse loosener" or "driver".

but with no bastard heart-you know well whom I mean, Hippolytus-

17. PHAEDRA. Ah me!

NURSE. It touches you, does it?

PHAEDRA. You have undone me, Nanna. I beseech you, before the gods, do not mention that man again.

NURSE. You see. You are sane enough; but for all your sanity, you are unwilling to benefit your children and save your own life.

PHAEDRA. I do love my children. I am storm-tossed by another misfortune.

NURSE. Surely your hands are pure of blood?

PHAEDRA. My hands are pure, but my heart is defiled.

NURSE. Is it a spell brought on by some enemy?

PHAEDRA. It is a friend that destroys me; but it is not his choice any more than mine.

NURSE. Has Theseus wronged you in any way?

PHAEDRA. May it turn out that I do not wrong him!

NURSE. What then is this terrible thing which compels you to die?

PHAEDRA. O let me sin! It's not against you I sin!

NURSE. I will not, but it is your fault if I fail.

PHAEDRA. What are you doing? Will you force me, clinging to my hand?

NURSE. Yes, and to your knees, and shall never let go!

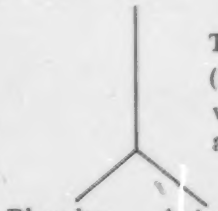
PHAEDRA. These woes will be yours too when you learn them, poor woman.

NURSE. What can be a greater woe than to be rebuffed by you?

PHAEDRA. You will be my death. But the thing does me credit.

Phaedra refers here to her family. Her family tree is interesting to study:

Minos = Pasiphae = a bull
(King of Crete)



Phaedra's mother Pasiphae had fallen in love with a bull and the offspring of their relationship was the famous monster, the Minotaur. When the Minotaur was born, Minos did not kill him. He had the Labyrinth built to confine him. Each year 14 young men and women were fed to the Minotaur. To put a stop to this, Theseus, with the help of Ariadne, slew the Minotaur. Ariadne had provided Theseus with thread so that he would not get lost in the Labyrinth. Later Theseus abandoned Ariadne on an island from which she was rescued by the god Dionysus.

NURSE. Then will you hide your good deeds when I implore you to tell me?

PHAEDRA. Yes, for it is out of evil that I am contriving good.

NURSE. Speak then, and make your goodness known.

PHAEDRA. Go away, 'fore the gods, and let go my hand.

NURSE. I will not, for you do not give me the gift you should.

PHAEDRA. I will; I must respect the sanctity of your suppliant hand.

NURSE. I am silent at once. From now on you speak.

PHAEDRA. My poor mother, how strange was your love-

NURSE. For the bull, you mean? Or what?

PHAEDRA. And you, poor sister, bride of Dionysus-

NURSE. What ails you, child? You are maligning your relatives!

PHAEDRA. And I am the third- how sadly I perish!

NURSE. I am dumbfounded. What is coming next?

PHAEDRA. There, not here, my misery began.

NURSE. I am no nearer knowing the things I want to hear.

PHAEDRA. Ah, would you could say for me what I must say!

NURSE. I am not a prophet, to have sure knowledge of the unseen.

PHAEDRA. What sort of a thing do they mean when the say that people . . . love?

NURSE. A sweet thing, girl; yes, and painful too.

PHAEDRA. I have known only the pain.

NURSE. What are you saying? You are in love, child? With a man?

PHAEDRA. If he is a man, that Amazon's-

NURSE. Hippolytus are you saying?

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PHAEDRA. From your lips it came, not mine.

NURSE. Oh, what will you say, child? Ah, but you have ruined me. It is intolerable, women. I will not endure it and live. Hateful is the day, hateful is the light I see. I shall fling, I shall hurl this body, I shall quit this life and die. Farewell, I no longer live. Good people fall in love with evil-despite all their good intentions. It's not a goddess that Cypris is, it seems, but whatever there is more powerful than a goddess; she has ruined this woman, and me, and the house.

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18. SOME WOMEN OF THE CHORUS. You have heard, O you have heard the queen confessing her unspeakable, miserable woe.

OTHERS. May I perish before I reach your state of mind, dear to me as you are. Woe is me! Alas! Alack!

OTHERS. Poor woman! Such agony!

OTHERS. O Misery, man's daily bread!

OTHERS. You are ruined. You have shown your evils forth to the light.

OTHERS. How will this long day end for you?

OTHERS. Some strange evil is coming to a head in this household.

OTHERS. It is no longer doubtful how far the luck of love has waned, poor child of Crete.

[Phaedra in a long speech, omitted here, talks about her plight and her plan to commit suicide. She says that her reason for wanting to kill herself is the desire to spare her husband and children shame.]

ΧΟΡΟΣ

δύστ' ἄ, δύστην ἄ
ἀνήκουστα τᾶς
τυράννου πάθεα μέλεα θρεομένας.
ὀλοίμαν ἔγωγε, πρὶν σᾶν, φίλα,
κατανίσαι φρενῶν. ἰώ μοι, φεῦ φεῦ.
ἃ τάλαινα τῶνδ' ἀλγέων
ἃ πόνοι τράφωντι βροτοῖς.
δῆλαι, ἐξέφηναι αἰ φάος καλά.
τίς σε παναμέριος δόα χρόνος μένει;
τελευτάσεταί τι καινὸν δόμοις.
δέσπημα δ' οὐκέτ' ἐστὶν οἷ φθίνει τύχα
Κύπριδος, ἃ τάλαινα παῖ Κρησία.

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19. LEADER. Ah, how fair is chastity everywhere, what fruit of noble reputation does it produce!

NURSE. Mistress, that trouble of yours just now gave me a terrible fright at the moment. Now on reflection, I see I was stupid. People's second thoughts are somehow saner. It's nothing odd or inexplicable that has happened to you. Love's passions have swooped down over you. You are in love. What is remarkable in that? Many people are in the same state. Will you throw your life away because of love? Little will it profit those who are or ever will be in love with others if they have to die for it. You cannot withstand Cypris if she rushes upon you full tilt. When she finds a person yielding she comes on gently, but when she finds a person too high and mighty she takes him and-what do you think? - knocks the pride out of him. She roves through the air. She is in the waves of the sea; from her do all things spring. It is she that sows love and bestows it, and all we who are upon earth are born of love . . . . . .

Will you not yield? Your father ought to have begotten you by special arrangement, or with different gods for masters, if you will not acquiesce in the present dispensation. How many men, and very sensible men too, do you think, look the other way when their wives are unfaithful? How many fathers, do you think, play pander to their own amorous sons? The wise men of this world hold this principle: Don't notice what you don't like. People ought not to work out their lives too precisely. Why, they cannot even make a roof with rafters that would stand precise measuring!

a. Is the nurse right about people not being able to withstand the power of Cypris (Aphrodite)?

b. Is it wise not to notice what you don't like, as the nurse suggests?

c. Why does the nurse say that Hippolytus must be told the blunt truth?

When you have got in as deep as you have, how can you expect to swin out unscathed? No! If you have more good than evil in your character, being only human, you will be doing well enough.

Now, dear girl, don't be wrong-headed, don't be presumptuous. Yes, that is just what it is, pure presumption, wanting to be better than the gods. Have the courage to love: a god has willed it. You are sick; find some way to cure your sickness. There are charms and soothing spells. Some remedy for this affliction will turn up. Believe me, men would be slow in making discoveries if we women did not contrive devices.

LEADER. Phaedra, this woman is the more practical, things being as they are; but it's you I approve. But this approval may be less welcome to you than her talk, and more painful to hear.

PHAEDRA. This it is which ruins well ordered cities and houses of men: words too plausible. One ought not to speak to tickle the ear; eloquence should promote virtue.

NURSE. Why this unctuous talk? This is no time to mince words. It's time to use plain talk about you. With all speed we must determine the man's feelings. He must be told the blunt truth about you. If you had not got your affairs into this tangle, if you had been a really good woman, I should never have urged you to this course, merely to gratify your lust. But now the struggle is to save your life, and there's no disgrace in that.

PHAEDRA. Horrible things you say!-Will you not shut your mouth? Don't start that wicked, wicked talk again.

NURSE. Wicked, perhaps, but better for you than your fine principles. Better the deed if it can save you than an empty name in the pride of which you perish.

PHAEDRA. Please don't, by the gods-you speak so well, your words are so shameful-do not go further. Already my heart is prepared to receive love, and if you put so fair a face on what is shameful, my reserves of resistance will be exhausted.

NURSE. If that is your mind you ought not to have sinned. But things being as they are, hear me. This is the next best thing I can do for you. I have at home a soothing charm for love-I just now thought of it-which will put an end to this malady neither on disgraceful terms nor to the injury of your mind, if only you do not turn coward. [We must get hold of some token from the man you crave, some of his hair or some scrap from his clothing, to conjoin one willing love out of two.]

PHAEDRA. Is this medicine a salve, or is it to be swallowed?

NURSE. I do not know; try to be helped, not educated, child.

PHAEDRA. I am afraid you may turn out too much a sophist for me.

NURSE. You would be afraid of anything, you know. What is your worry?

PHAEDRA. That you may hint something of my state to Theseus' son.

NURSE. Let be, girl. I shall fix that up. [Turns to statue of Aphrodite] Be my fellow-worker, Lady Cypris, Sea-Goddess! The other things I am minded to do it will be enough to tell our friends within.

[Exit Nurse.]

[The chorus sings a hymn to Eros at this point.]

20. PHAEDRA [who has approached the door and there listened during the last lines of the Chorus]. Be still, women. I am ruined.

LEADER. What is it, Phaedra? What is so fearful in the house?

PHAEDRA. Silence! Let me hear what they are saying inside.

LEADER. I am silent. But I do not like this prelude.

PHAEDRA. Alas! Alas! Oh! Oh! O wretched me! What sufferings are mine!

LEADER. What means this cry? What are you shrieking? Tell us what you've heard that frightens you, that startles your senses?

PHAEDRA. I am ruined. Stand at the door here and listen to the brawl going on indoors.

LEADER. You are nearest the door: attend to the sound coming from within. Tell me, O tell me, what evil has come to pass?

PHAEDRA. The horse-loving Amazon's son, Hippolytus, is shouting. He is saying dreadful things to my maid.

LEADER. The sound I hear, but I do not catch the words distinctly. You must have heard what came through the door.

PHAEDRA. Only too well. He is calling her a pander of sin, a betrayer of her master's bed.

LEADER. O Misery! You are betrayed, my dear. How can I counsel you? Your secret is out; you are utterly ruined.

PHAEDRA. Oh! Oh! Ah! Ah!

LEADER. Betrayed by your friends.

PHAEDRA. She has ruined me; she has divulged my trouble. She meant well but she has made a

a. What "dreadful things" is Hippolytus saying to the maid? Why is she saying them?

b. What resolution does Phaedra make?

c. Is she overreacting in your opinion?

sorry cure of my disease.

LEADER. What now? What will you do? Your case is desperate.

PHAEDRA. One thing I know: to die as soon as possible is the only cure for my present troubles.

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21. [Enter from the house Hippolytus followed by the Nurse.]

HIPPOLYTUS. O mother earth! O eye of the sun! What unspeakable words I have heard!

NURSE. Quiet boy, before anyone hears your noise!

HIPPOLYTUS. I cannot be silent when I have heard such horror.

NURSE. Do, by your lovely right hand!

HIPPOLYTUS. Don't lay your hand on me! Don't touch my clothes!

NURSE. Oh, by your knees, do not ruin me!

HIPPOLYTUS. How ruin, if, as you say, you have spoken no wrong?

NURSE. This story, boy, is not for every ear.

HIPPOLYTUS. Fair deeds become fairer when spoken in public.

NURSE. Child, do not disregard your oath.

HIPPOLYTUS. My tongue swore, my mind is unsworn.

NURSE. Boy, what are you about? Will you kill your own?

HIPPOLYTUS. I spit the word out! No unjust person can be "my own".

NURSE. Be charitable. To err is human, child.

ΙΠΠΟΛΥΤΟΣ
ὦ γαῖα μῆτερ ἠλίου τ' ἀναπτυχαί,
οἷων λόγων ἄρρητον εἰσήκουσ' ὅπα.

ΤΡΟΦΟΣ
σίγησον, ὦ παῖ, πρίν τιν' αἰσθέσθαι βοᾶς.

ΙΠΠΟΛΥΤΟΣ
οὐκ ἔστ' ἀκούσας δεῖν' ὅπως σιγήσομαι.

ΤΡΟΦΟΣ
ναὶ πρός σε τῆς σῆς δεξιᾶς εἰωλένου.

ΙΠΠΟΛΥΤΟΣ
οὐ μὴ προσοίσεις χεῖρα μηδ' ἅψει πέπλων ;

ΤΡΟΦΟΣ
ὦ πρός σε γονάτων, μηδαμῶς μ' ἐξεργάσῃ.

ΙΠΠΟΛΥΤΟΣ
τί δ', εἴπερ ὡς φὴς μηδὲν εἴρηκας κακόν ;

ΤΡΟΦΟΣ
ὁ μῦθος, ὦ παῖ, κοινὸς οὐδαμῶς ὅδε.

ΙΠΠΟΛΥΤΟΣ
τά τοι καλ' ἐν πολλοῖσι κάλλιον λέγειν.

ΤΡΟΦΟΣ
ὦ τέκνον, ὅρκους μηδαμῶς ἀτιμάσῃς.

ΙΠΠΟΛΥΤΟΣ
ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος.

ΤΡΟΦΟΣ
ὦ παῖ, τί δράσεις ; σοὺς φίλους διαργάσει ;

ΙΠΠΟΛΥΤΟΣ
ἀπέπτυσ'· οὐδεὶς ἄδικός ἐστί μοι φίλος.

ΤΡΟΦΟΣ
σύγγνωθ'· ἁμαρτεῖν εἰκὸς ἀνθρώποις, τέκνον.

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22. HIPPOLYTUS. Zeus! Why did you let women settle in this world of light, a curse and a snare to men? If you wished to propagate the human race you should have arranged it without women. Men might have deposited in your temples gold or iron or a weight of copper to pur-

a. What is Hippolytus' attitude towards women?

b. Is he a "male chauvinist" in the modern sense of the term?

chase offspring, each to the value of the price he paid, and so lived in free houses, relieved of womankind. Here is a proof that woman is a great nuisance. The father who begot her and brought her up pays a great dowry to get her out of his house and be rid of the plague. The man who receives the poisonous weed into his home rejoices and adds beautiful decorations to the useless ornament and tricks her out in gowns-poor fool, frittering away the family property. [He is under constraint: if his in-laws are good people he must keep his cheerless bed; if his spouse is agreeable but her relatives useless, the evil he must accept oppresses the good.] Happiest is he who has a cipher for a wife, a useless simpleton to sit at home. A clever woman I hate; may there never be in my house a woman more intellectual than a woman ought to be. Mischief is hatched by Cypris in clever woman; the helpless kind is kept from misconduct by the shortness of her wit. No maids should be allowed near a wife; beasts that can bite but cannot talk should be their only company in the house, so that they could neither address anyone or receive speech in return. As it is, the vile women weave their vile schemes within, and the maids carry word outdoors.

So you, sorry wretch, come to me to procure incest in my father's bed. But I will scour it away, sluicing fresh running water into my ears. How could I be base, who feel polluted by the mere hearing? Know well, woman, it's only my piety that saves you. If I had not been taken unaware by sacred oaths I should never have kept from telling my father this.

c. Do you think that many men today share Hippolytus' attitude toward women?

Now I will stay away from the house as long as Theseus is out of the country, and I shall keep my mouth shut. But I shall watch, when I come back with my father, how you will look at him, you and that mistress of yours. Then I shall know fully the brazenness of which I have had the taste.

Curse you! Let people say I am always harping on the same theme. Still I shall never tire of hating women. For that matter, they never tire of wickedness. Either teach them to be chaste or leave me to assail them always.

[Exit.]

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23. PHAEDRA. Miserable, unhappy doom of women! What skill have we, what words, when we have fallen, to break the hold of scandal? I have got my deserts. O earth! O light! How can I avoid my doom? How shall I hide my calamity, friends? What god will be my helper, what mortal will appear as my advocate and ally in this unfair procedure? This suffering that comes upon my life is inescapable. Most unhappy of women am I.

LEADER. Alas, alas, it is over and done. Your maid's devices have not succeeded, lady; things have gone awry.

PHAEDRA. Vilest of vile women, ruin of your friends, what have you done to me! May father Zeus uproot and blast and shatter you with fire! Did I not bid you-did I not foresee your purpose?-to keep silent about the thing which is now my dishonor? But you could not refrain, and now I can no longer die with honor.

But I need some new scheme. That man's heart is whetted with rage: he will blame me to Theseus for your mistakes. He will fill the whole land

a. Do you think that Phaedra's rage at her nurse is justified?

b. What do you think of Phaedra's unwillingness to face Theseus on the charge of infidelity?

with the worst sort of scandal.
Curse you and whoever else is overzealous to render dishonorable service to friends who don't wish it!

NURSE. Mistress, of course you can blame me and miscall me-the sting of grief warps your judgment-but I too have an answer to make, if you will listen. I raised you and am devoted to you. I sought a drug for your malady, and I lost. If it had worked, I would now be among the wise ones, no doubt. According to success do we gain a reputation for judgment.

PHAEDRA. Is this fair, will this suffice me, to wound me first and then calmly admit it?

NURSE. We talk too long. I was not wise. But there is an escape even from this, child.

PHAEDRA. Stop your talk. Your first advice was not good; your first attempt was fatal. Get out of my way and look out for yourself. I will set my own affairs to rights.

[Exit Nurse.]

And do you, noble daughters of Troezen, grant me this petition: enfold in silence what you have here heard.

LEADER. I swear by revered Artemis, Zeus' maiden, never to reveal your sins to the light.

PHAEDRA. Thank you. I have thought it over; there is only one solution to my problem, if I am to bequeath an honorable life to my children and turn this disaster to my own credit. Never will I disgrace my Cretan home, nor will I face Theseus on so vile a charge,-not for the sake of one little life.

LEADER. Are you about to do some irretrievable evil?

PHAEDRA. Die. But I must plan how.

LEADER. Don't say such a thing!

PHAEDRA. You too lecture me! I shall pleasure Aphrodite (it is she who has destroyed me) by departing from life this day. I am worsted by bitter love. But I shall become a bane to another when I am dead. He may learn not to be superior about my troubles; when he has shared this trouble with me he shall learn to be reasonable.

[Exit.]

[The chorus sings a song of mourning at this point. Then the nurse speaks from inside the house.]

24. NURSE [within]. Help! To the rescue, all that are near the house! In the noose is our mistress, Theseus' wife.

SOME WOMEN OF THE CHORUS. Alas, alas, it is done. The royal lady no longer lives. She is caught in the swinging noose.

NURSE [within]. Will you not hurry? Will nobody bring a sharp knife to loosen the knot from her neck?

OTHERS OF THE CHORUS. Friends, what shall we do? Do you think we should enter the house and loosen the queen from the suicide's noose?

OTHERS. Why? Aren't there young serving women? Meddling is not a safe way of life.

NURSE [within]. Straighten her limbs, arrange the poor body. A bitter housewifery is this for my masters.

CHORUS. She is dead, poor woman, if I hear right. They are already arranging her corpse.

[Enter Theseus, garlanded as one returning from an oracle.]

ΤΡΟΦΟΣ

ἰοὺ ἰού·
βοηδρομεῖτε πάντες οἱ πέλας δόμων·
ἐν ἀγχόναις δέσποινα, Θησέως δάμαρ.

ΧΟΡΟΣ

φεῦ φεῦ, πέπρακται· βασιλὶς οὐκέτ' ἔστι δὴ
γυνή, κρεμαστοῖς ἐν βρόχοις ἠρτημένη.

ΘΕΡΑΠΑΙΝΑ

οὐ σπεύσατ'; οὐκ οἴσει τις ἀμφιδέξιον
σίδηρον, ᾧ τόδ' ἄμμα λύσομεν δέρης;

ΗΜΙΧΟΡΙΟΝ α

φίλαι, τί δρῶμεν; ἢ δοκεῖ περᾶν δόμους
λῦσαί τ' ἄνασσαν ἐξ ἐπισπαστῶν βρόχων;

ΗΜΙΧΟΡΙΟΝ β

τί δ'; οὐ πάρεισι πρόσπολοι νεανίαι;
τὸ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου.

ΘΕΡΑΠΑΙΝΑ

ὀρθώσατ' ἐκτείνοντες ἄθλιον νέκυν,
πικρὸν τόδ' οἰκούρημα δεσπόταις ἐμοῖς.

ΧΟΡΟΣ

θλωλεν ἡ δύστηνος, ὡς κλύω, γυνή·
ἤδη γὰρ ὡς νεκρόν νιν ἐκτείνουσι δή.

ΘΗΣΕΥΣ

γυναῖκες, ἴστε τίς ποτ' ἐν δόμοις βοή;
ἠχὴ βαρεῖα προσπόλων μ' ἀφίκετο.
οὐ γάρ τί μ' ὡς θεωρὸν ἀξιοῖ δόμος
πύλας ἀνοίξας σιφρόνως προσεννέπειν.
μῶν Πιτθέως τι γῆρας εἴργασται νέον;
πρόσω μὲν ἤδη βίοτος, ἀλλ' ὅμως ἔτ' ἂν
λυπηρὸς ἡμῖν τοῦσδ' ἂν ἐκλίποι δόμους.

ΧΟΡΟΣ

οὐκ εἰς γέροντας ἥδε σοι τείνει τύχη,
Θησεῦ· νέοι θανόντες ἀλγινοῦσί σε.

ΘΗΣΕΥΣ

οἴμοι· τέκνων μοι μή τι συλᾶται βίος;

THESEUS. Women, do you know the meaning of the commotion in the house? A grievous sound from the maidservants reached me. Nor does the house deign to open its doors and welcome me with joy, as coming from the oracle. Has any ill befallen old Pittheus? He is well on in life, yet I should be sorry if he left us.

LEADER. This misfortune, I tell you, pertains not to the old, Theseus; the death of the young will grieve you.

THESEUS. Ah me! The life of my children is not taken from me?

LEADER. They are alive, but their mother is dead: how sad for you!

THESEUS. What are you saying? My wife dead? How?

LEADER. She fastened a suicide's noose about her neck.

THESEUS. Was she chilled with grief? Or what was the trouble?

LEADER. That is all we know. I have but just come to your house, Theseus, to mourn for your sorrow.

THESEUS [flinging away his garland]. Ah! why is my head crowned with these twisted leaves, sorry pilgrim that I am! Loosen, servants, the bars of the gates, undo the bolts, that I may see the bitter spectacle of my wife, who by her death has ruined me.

[The palace doors are thrown open, and the body of Phaedra, surrounded by wailing domestics, is revealed.]

ΧΟΡΟΣ
ζῶσιν, θανούσης μητρὸς ὡς ἥλιγιστά σοι.
ΘΗΣΕΥΣ
τί φῄς; δλωλεν ἆλοχος; ἐκ τίνος τύχης;
ΧΟΡΟΣ
βρόχον κρεμαστὸν ἀγχόνης ἀνήψατο.
ΘΗΣΕΥΣ
λύπῃ παχνωθεῖσ', ἢ ἀπὸ συμφορᾶς τίνος;
ΧΟΡΟΣ
τοσοῦτον ἴσμεν· ἄρτι γὰρ κἀγὼ δόμοις,
Θησεῦ, πάρειμι σῶν κακῶν πενθήτρια.
ΘΗΣΕΥΣ
αἰαῖ· τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα
πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὤν;
χαλᾶτε κλῆθρα, πρόσπολοι, πυλωμάτων,
ἑλίσσω δ' ἁρμούς, ὡς ἴδω πικρὰν βίαν
γυναικός, ἣ με κατθανοῦσ' ἀπώλεσεν.

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25. SOME WOMEN OF THE CHORUS. Alas, poor woman, for your bitter woes! Victim of your own deed, a deed to confound this house!

a. Do you feel sorry for Theseus here? Why or why not?

b. How does Theseus' attitude toward women compare with that of Hippolytus?

OTHERS. Woe, woe, for your boldness! Ruthlessly slain by an unholy chance, a sorry triumph over your own self!

OTHERS. What is it, poor woman, that darkened your life?

THESEUS. Alas for my woes! I have suffered. O my city, the greatest sorrow I ever suffered. How heavily have you trampled upon me and my house, O fortune, mysterious blight of some avenging fiend, nay, very annihilation of life! A sea of evils do I behold, unhappy, so wide that I shall never see the shore again, never rise above the flood of this calamity. Unhappy me! What words can rightly describe your heavy fortune, my wife? Like some bird have you vanished out of my hands, launching yourself with a sheer leap to Hades, woe is me! Oh, Oh!, Oh, Oh! Pitiable, pitiable, is my affliction. From some far off time, from the sins of someone long ago, the gods bring disaster home to me.

LEADER. Not upon you alone has this disaster fallen, O King; many beside you have lost excellent wives.

THESEUS. Below earth, in the shades below earth, I would abide in darkness, wretchedly dying; for I am bereft of your dearest companionship. Your death has destroyed much more than yourself.

Who will tell me? Whence came this deadly doom to your heart, poor wife? Will someone tell me what has happened? Is it to no purpose that my lordly house shelters a crowd of domestics? Alas for you, woe is me! Such a grief have I seen for my house, unendurable, unspeakable! I am ruined. Desolate is my house and my children are orphaned. You have forsaken me, forsaken me, O dearest and best of women whom

the light of the sun and the starry radiance of night behold!

CHORUS. Alas! Unhappy, unhappy, man! What sorrow reigns in your house! My eyes are wet with blinding tears for your loss. But for the woe to follow I have been trembling long.

THESEUS. Ah! Ah! What is this tablet clutched in that dear hand? Will it tell some new sorrow? Has the poor woman written her desires, her requests, about remarriage, about the children? Reassure yourself, hapless one, the woman does not live who will enter the bed of Theseus or his home. Look! the imprint of the golden seal of her who is no more smiles up at me. Come, let me unroll the string of the seal and see what this tablet would say to me.

SOME WOMEN OF THE CHORUS. [Woe, woe, here is another, a new evil sent by a god to succeed the former. For me life has become unlivable in the face of what has happened.

OTHERS. Ruined, utterly overthrown, alas, alas, do I call the house of my lords.

OTHERS.] O god, if it is in any wise possible, do not confound this house; hear my petition. I see, like a prophet, an omen of further evil.

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26. THESEUS. Ah, a new evil is this added to the old-unendurable, intolerable! Ah, poor devil that I am!

LEADER. What is it? Tell me if I may hear.

THESEUS. The tablet cries aloud, it cries aloud of horror. Whither can I flee this weight of woe? I am undone, utterly ruined. Such an elegy I have read, ah me! It has a tongue, this writing.

a. Suppose Hippolytus actually did what Theseus thinks he did. Do you believe that Theseus' reaction is reasonable?

LEADER. Alas, your words are harbingers of evil.

THESEUS. No longer will I keep it back behind the gates of my reluctant lips. This abominable, abominable crime! O my city, my city, Hippolytus has laid violent hands on my wife brazenly despising the awful eye of Zeus! Father Poseidon, with one of those three curses which once you promised me destroy my son; let him not escape this day, if the curses you granted me are genuine.

LEADER. For the gods' sake, king, recall that prayer! You will come to realize the mistake you have made; believe me!

THESEUS. It cannot be. Further, I drive him forth from this land. By one of two fates will he be smitten. Either Poseidon will honor my curses and send him dead to the house of Hades, or exiled from here, wandering from land to land, a homeless stranger, he will drain the cup of life's bitterness to the dregs.

LEADER. Here he comes himself, most opportunely-your son, Hippolytus. Bate your fierce rage, Lord Theseus. Consider what is best for your house.

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27. [Enter Hippolytus from the right.]

HIPPOLYTUS. I heard your cries, father, and have come in haste. What thing is making you groan I do not know, but I should like to hear it from you. Ha! What's this? Your wife, father. Dead. This is a terrible shock. Just a little while ago I left her; no long time ago she was looking on the light.

What happened to her? How did she die? Father, I want to learn about it from you. You keep silent. But there's no use of silence in

a. What does Theseus think of the new generation? Is his attitude widely held today?

b. How does Theseus want Hippolytus punished? Does the punishment seem reasonable?

trouble. The heart which yearns to be told all inquires as eagerly in time of trouble too. It is not right to hide your grief from friends, indeed more than friends.

THESEUS. Mankind, vain and misguided, why do you teach ten thousand arts and contrive and invent all manner of devices, yet do not understand and have not investigated the one thing-how to teach sense to people who have no mind?

HIPPOLYTUS. You posit a wise sage indeed, to be able to compel those who have no sense to have good sense. But you are spinning fancies, father, at an unfitting time; I fear your tongue is running wild from grief.

THESEUS. Ah, men ought to have a true yardstick of friendship deposited somewhere, some means of discerning the heart, to know who is the true friend and who is not. And all men should have two separate voices, one a just voice and the other so-so. Then the one which was dishonest would be convicted by the just one, and we should not be liable to error, as we are.

HIPPOLYTUS. Has some friend got your ear for slander against me? Am I infected though altogether innocent? I am astonished. Yes, your words astound me: they wander far from the seat of reason.

THESEUS. Ah, the heart of man-how far can it go? What limit is there to brazenness and effrontery? If it is to expand generation by generation, and the new transcend the old in rascality, the gods will have to add some new land to the earth to make room for the rogues that are born.

Look at this man. My own son, yet he tried to seduce my wife. He is manifestly proven most base by the hand of her who is dead. [Hippolytus covers his face in horror.] Show your face here to your father: your company has already polluted me. You are that superior creature that associates with gods? You are temperate and uncontaminated by evil? Your high claims will never convince me; I won't be such a fool as to attribute to the gods such a lack of discernment. Go then and brag, cry up your vegetarian diet like a quack. But you are caught. I charge you all, shun such men as this. They ensnare with pious words, but their aims are evil. She is dead: do you think that will save you? You are only the more caught, you utter villain. What oaths, what arguments could outweigh this tablet to deliver you from the charge?

You will say that she hated you: you will plead the natural antipathy of bastard and true born. You are making her a bad bargainer in the business of lives, if for hatred of you she sacrificed the dearest thing she had. Well, will you say that folly resides not in men but is innate in women? I have known young men no more proof against temptation than women when Cypris troubled their adolescent spirits.

But why do I stand here arguing with you when this corpse lies here, a most irrefragable witness? Go to your ruin, an exile from this land, and go at once. Go not to divinely built Athens nor to the bounds of any land where my spear holds sway.

28. LEADER. I know not how I can call any mortal happy. They that were exalted are debased.

HIPPOLYTUS. Father, this passion, this emotional intensity is dreadful. That sort of thing makes for a plausible harangue, but when you get to the bottom of it, it is not a good thing. I have no skill in speaking before the crowd; I am cleverer, on the other hand, with my friends, and those few. That too is quite natural; those who are accounted of no consequence among the wise are eloquent before the mob. But the predicament which has come upon me forces me to loosen my tongue. I shall being my speech at the point where you first assailed me, thinking to crush me beyond reply.

You see this light, this earth: within their range there lives not a man of chaster heart than mine, deny it as you will. I have learnt, first, to reverence the gods, and next, to have as friends not those who would attempt iniquity but those who would blush to suggest evil to their friends, or to act on a base suggestion. I am not a mocker of my companions, father; I am always the same to my friends, whether present or absent. And if there is one thing of which I am without spot it is the thing in which you think you have caught me. Of sexual intercourse I am to this day pure. I know nothing of the deed except what have heard people say or seen in pictures. And I am not keen to look at such things, for I have a virgin soul.

Suppose my chastity fails to convince you. Then it is for you to demonstrate how I was corrupted. Was it because this woman excelled

a. What do you think of Hippolytus's defense?

b. Does this speech show a contempt for women?

all other women in beauty of person? Or did I expect to rule your house, attaching myself to a woman that was an heiress? I must then have been a fool, quite out of my wits. But "it is delightful to be king"? Not at all, at least not for the temperate man, unless dominion has corrupted the minds of mortals that take pleasure in it. While I might like to be first in the Games, in the city I should prefer to take a back seat, living a contented life with the help of my friends among the best people. In that way there is freedom of conduct, and the absence of danger provides a greater joy than kingship.

Of my arguments one is yet unspoken; you have the rest. If I had a witness to my innocence, if this woman were alive to be present at my trial, then an examination of the facts would reveal the guilty. As things are, I can but swear by Zeus, guardian of oaths, by this land's level plain, that I have never touched the wife of your bed, never would have desired it, never even have thought of it. Yea, may I perish unhonored, unknown, without a city, without a house, an exile wandering over the earth; may neither sea nor land receive the flesh of me when I am dead, if I am a guilty man.

Whether it was through fear that she destroyed her life, I know not; for me it is not lawful to say more. Right has she done when she could not do right; right I had, and it has done me wrong.

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29. LEADER. The oaths you have offered by the gods, no mean pledge, are a sufficient rebuttal of the charge against you.

ΧΟΡΟΣ
ἀρκοῦσαν εἶπας αἰτίας ἀποστροφήν,
ὅρκους παρασχών, πίστιν οὐ σμικράν, θεῶν.

THESEUS. Is not this fellow a wizard and a mountebank to believe that nonchalance will help him to prevail over me, after making a cuckold of his father?

HIPPOLYTUS. And I am equally surprised at you, father. If you were my son and I your father I should have killed you on the spot, and would not now be punishing you with exile if you had presumed to touch my wife.

THESEUS. A characteristic suggestion! But not so shall you die. A quick death is easiest for a poor wretch. But an exile wandering far from your native soil, as you pronounced the terms for yourself-

HIPPOLYTUS. Ah me! What will you do? Will you not await time's testimony about me? Will you drive me out of the land?

THESEUS. Ay, beyond the sea and the Atlantic limits, if I could: so utterly do I hate you.

HIPPOLYTUS. Will you cast me out of the land untried, without examination of oath or pledge or prophet's oracle?

THESEUS. This tablet here, though it has no oracular cachet, authenticates the charge against you. For the birds of omen which fly overhead-I bid them a long farewell.

HIPPOLYTUS. Ye gods! Why do I not open my mouth, when I am being destroyed by you whom I worship? But I cannot. In any case, I should not persuade the one I must, and I should be violating to no purpose the oaths that I swore.

THESEUS. Your cant is killing me. Out from your country's soil, and at once!

ΘΗΣΕΥΣ

ἆρ' οὐκ ἐπῳδὸς καὶ γόης πέφυχ' ὅδε,
ὃς τὴν ἐμὴν πέποιθεν εὐοργησίᾳ
ψυχὴν κρατήσειν τὸν τεκόντ' ἀτιμάσας;

ΙΠΠΟΛΥΤΟΣ

καὶ σοῦ γε κάρτα ταῦτα θαυμάζω, πάτερ·
εἰ γὰρ σὺ μὲν παῖς ἦσθ', ἐγὼ δὲ σὸς πατήρ,
ἔκτεινά τοί σ' ἂν κοὐ φυγαῖς ἐζημίουν,
εἴπερ γυναικὸς ἠξίους ἐμῆς θιγεῖν.

ΘΗΣΕΥΣ

ὡς ἄξιοι τόδ' εἶπας· οὐχ οὕτω θανεῖ,
ὥσπερ σὺ σαυτῷ τόνδε προὔθηκας νόμον·

ταχὺς γὰρ Ἅιδης ῥᾷστος ἀνδρὶ δυστυχεῖ·
ἀλλ' ἐκ πατρῴας φυγὰς ἀλητεύων χθονὸς
ξένην ἐπ' αἶαν λυπρὸν ἀντλήσεις βίον·
μισθὸς γὰρ οὗτός ἐστιν ἀνδρὶ δυσσεβεῖ.

ΙΠΠΟΛΥΤΟΣ

οἴμοι, τί δράσεις; οὐδὲ μηνυτὴν χρόνον
δέξει κατ' ἡμῶν, ἀλλά μ' ἐξελᾷς χθονός;

ΘΗΣΕΥΣ

πέραν γε πόντου τερμόνων τ' Ἀτλαντικῶν,
εἰ τοῦτο δυναίμην, ὡς σὸν ἐχθαίρω κάρα.

ΙΠΠΟΛΥΤΟΣ

οὐδ' ὅρκον οὐδὲ πίστιν οὐδὲ μάντεων
φήμας ἐλέγξας ἄκριτον ἐκβαλεῖς με γῆς;

ΘΗΣΕΥΣ

ἡ δέλτος ἥδε κλῆρον οὐ δεδεγμένη
κατηγορεῖ σου πιστά· τοὺς δ' ὑπὲρ κάρα
φοιτῶντας ὄρνεις πόλλ' ἐγὼ χαίρειν λέγω.

ΙΠΠΟΛΥΤΟΣ

ὦ θεοί, τί δῆτα τοὐμὸν οὐ λύω στόμα,
ὅστις γ' ὑφ' ὑμῶν, οὓς σέβω, διόλλυμαι;
οὐ δῆτα· πάντως οὐ πίθοιμ' ἂν οὓς με δεῖ,
μάτην δ' ἂν ὅρκους συγχέαιμ' οὓς ὤμοσα.

ΘΗΣΕΥΣ

οἴμοι· τὸ σεμνὸν ὧς μ' ἀποκτείνει τὸ σόν.
οὐκ εἰ πατρῴας ἐκτὸς ὡς τάχιστα γῆς;

ΙΠΠΟΛΥΤΟΣ

ποῖ δῆθ' ὁ τλήμων τρέψομαι; τίνος ξένους
δόμους ἔσειμι τῆσδ' ἐπ' αἰτίᾳ φυγών;

ΘΗΣΕΥΣ

ὅστις γυναικῶν λυμεῶνας ἥδεται
ξένους νομίζων καὶ συνοικούρους κακῶν.

ΙΠΠΟΛΥΤΟΣ

αἰαῖ· πρὸς ἦτορ δακρύων τ' ἐγγὺς τόδε,
εἰ δὴ κακός γε φαίνομαι δοκῶ τέ σοι.

ΘΗΣΕΥΣ

τότε στενάζειν καὶ προμιγνώσκειν σ' ἐχρῆν,
ὅτ' εἰς πατρῴαν ἔλοχον ὑβρίζειν ἔτλης.

ΙΠΠΟΛΥΤΟΣ

ἆ δῶμα', εἶθε φθέγμα γηρύσαισθέ μοι
καὶ μαρτυρήσαιτ' εἰ κακὸς πέφυκ' ἀνήρ.

ΘΗΣΕΥΣ

εἰς τοὺς ἀφώνους μάρτυρας φεύγεις σοφῶς·
τὸ δ' ἔργον οὐ λέγον σε μηνύει κακόν.

HIPPOLYTUS. Whither shall I turn my unhappy steps? What host will receive me in his house, exiled on such a charge?

THESEUS. One who is pleased to entertain ravishers of wives and partners of evil.

HIPPOLYTUS. Ah, me! This strikes me to the heart and brings me nigh to tears, that I should appear unrighteous and that you should believe me so.

THESEUS. Then was the time to groan and to realize what you were about, when you shamelessly and brutally defiled your father's wife.

HIPPOLYTUS. O halls, would that you could utter forth a clear voice, and bear witness whether I am a base man!

THESEUS. You take refuge in speechless witnesses-quite clever. This deed, though it speak not, testifies to your villainy.

HIPPOLYTUS. Alas! If only I could stand apart and look myself in the face, that I might weep at the evils I have suffered!

THESEUS. You've had much more practice at regarding yourself than doing your duty by your parents as you ought.

HIPPOLYTUS. Unhappy mother! Bitter hour of birth! May none of my friends ever be a bastard!

THESEUS. Drag him away, slaves, won't you? Did you not hear me long since decreeing banishment for this man?

HIPPOLYTUS. At his peril shall any of them touch me. Do you yourself thrust me out of the land, if you have the moral courage.

THESEUS. I will so, if you do not heed my words. No pity at all for your exile moves me.

30. [Hippolytus moves off; exit Theseus. Hippolytus pauses at the statue of Artemis.]

HIPPOLYTUS. It is settled, it seems, and I am ruined. I know these things, but I know not how to say them. O dearest of deities, maiden daughter of Leto, companion at home, companion in the woods, I am banished from glorious Athens. Farewell, city and land of Erechtheus. O plain of Troezen, what a delightful land for lads to grow up in! Farewell. For the last time I see you, address you.

Come, lads, my age-fellows in this land, bid me good speed, escort me forth from the land. Never will you see a man more chaste, even if my father thinks otherwise.

ΙΠΠΟΛΥΤΟΣ

φεῦ·
εἴθ' ἦν ἐμαυτὸν προσβλέπειν ἐναντίον
στάντ', ὡς ἐδάκρυσ' οἷα πάσχομεν κακά.

ΘΗΣΕΥΣ

πολλῷ γε μᾶλλον σαυτὸν ἤσκησας σέβειν
ἢ τοὺς τεκόντας δσια δρᾶν, δίκαιος ὤν.

ΙΠΠΟΛΥΤΟΣ

ἅραρεν, ὡς ἔοικεν· ὦ τάλας ἐγώ·
ὡς οἶδα μὲν ταῦτ', οἶδα δ' οὐχ ὅπως φράσω.
ὦ φιλτάτη μοι δαιμόνων Λητοῦς κόρη
σύνθακε συγκύναγε, φευξόμεσθα δὴ
κλεινὰς Ἀθήνας. ἀλλὰ χαίρετ', ὦ πόλις
καὶ γαῖ' Ἐρεχθέως· ὦ πέδον Τροιζήνιον,
ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα,
χαῖρ· ὕστατόν γάρ σ' εἰσορῶν προσφθέγγομαι.
ἴτ', ὦ νέοι μοι τῆσδε γῆς ὁμήλικες,
προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός·
ὡς οὔποτ' ἄλλον ἄνδρα σωφρονίστερον
ὄψεσθε, καί μὴ ταῦτ' ἐμῷ δοκεῖ πατρί.

[Exit Hippolytus with his following.]

[The Choruses now sing of their despair and their failing belief in divine providence and the sad fate of Hippolytus. A messenger enters.]

31. MESSENGER. Where might I go to find Theseus, ruler of this land, women? Tell me, if you know. Is he within the house?

LEADER. Here is himself, coming out of it.

[Enter Theseus.]

MESSENGER. Theseus, I bring a story which should cause concern to you and to the citizens that live in the city of Athens or at the ends of the land of Troezen.

THESEUS. What is it? No sudden calamity has befallen the two neighboring cities?

ΑΓΓΕΛΟΣ

ποῖ γῆς ἄνακτα τῆσδε Θησέα μολὼν
εὕροιμ' ἄν, ὦ γυναῖκες; εἴπερ ἴστ'· ἐμοὶ
σημήνατ'· ἆρα τῶνδε δωμάτων ἔσω;

ΧΟΡΟΣ

δδ' αὐτὸς ἔξω δωμάτων πορεύεται.

ΑΓΓΕΛΟΣ

Θησεῦ, μερίμνης ἄξιον φέρω λόγον
σοὶ καὶ πολίταις οἵ τ' Ἀθηναίων πόλιν
ναίουσι καὶ γῆς τέρμονας Τροιζηνίας.

ΘΗΣΕΥΣ

τί δ' ἔστι; μῶν τις συμφορὰ νεωτέρα
δισσὰς κατείληφ' ἀστυγείτονας πόλεις;

ΑΓΓΕΛΟΣ

Ἱππόλυτος οὐκέτ' ἔστιν, ὡς εἰπεῖν ἔπος·
δέδορκε μέντοι φῶς ἐπὶ σμικρᾶς ῥοπῆς.

ΘΗΣΕΥΣ

πρὸς τοῦ; δι' ἔχθρας μῶν τις ἦν ἀφιγμένος,
ὅτου κατῄσχυν' ἄλοχον ὡς πατρὸς βίᾳ;

ΑΓΓΕΛΟΣ

οἰκεῖος αὐτὸν ὤλεσ' ἁρμάτων ὄχος
ἀραί τε τοῦ σοῦ στόματος, ἃς σὺ σῷ πατρὶ
πόντου κρέοντι παιδὸς ἠράσω πέρι.

MESSENGER. Hippolytus is dead, or practically so. He yet looks upon the light, but it is touch and go.

THESEUS. By whose hand? In a feud with someone whose wife he had defiled, like his father's?

MESSENGER. His own chariot team destroyed him, and the curses of your mouth, with which you cursed your son to your father who is lord of the sea.

THESEUS. Ye gods! Poseidon! So you are my father right enough. For you have heeded my prayers. How did he die? Tell me. How did Justice bring her cudgel down upon him that wronged me?

[The messenger describes in a passage omitted here the details of Hippolytus' severe injury by the chariot team.]

LEADER. Alas, the disaster of new evils is consummated. There is no refuge from destiny and the inevitable.

THESEUS. Hatred of the man who suffered these things gave me pleasure in the account. But now I respect the gods and him too, because he is of my body, and so I am neither rejoiced nor grieved by these evils.

MESSENGER. Well then? Shall we bring the sufferer here, or what shall we do with him to please you? Think it over. If you take my advice, you will not cruel to your boy in his misfortune.

THESEUS. Bring him to me, so that I may look with my own eyes upon him who denies he defiled my bed, and may confute him with words and with the dispensations of the gods.

[Exit Messenger.]

ΘΗΣΕΥΣ
ὦ θεοὶ Πόσειδόν θ', ὡς ἄρ' ἦσθ' ἐμὸς πατὴρ
ὀρθῶς, ἀκούσας τῶν ἐμῶν κατευγμάτων.

πῶς καὶ διώλετ'; εἰπέ· τῷ τρόπῳ Δίκης
ἔπαισεν αὐτὸν ῥόπτρον αἰσχύνασ' ἐμέ;

ΧΟΡΟΣ
αἰαῖ· κέκραντσι συμφορὰ νέων κακῶν,
οὐδ' ἔστι μοίρας τοῦ χρεών τ' ἀπαλλαγή.

ΘΗΣΕΥΣ
μίσει μὲν ἀνδρὸς τοῦ πεπονθότος τάδε
λόγοισιν ἥσθην τοῖσδε· νῦν δ' αἰδούμενος
θεούς τ' ἐκεῖνόν θ', οὕνεκ' ἐστὶν ἐξ ἐμοῦ,
οὔθ' ἥδομαι τοῖσδ' οὔτ' ἐπάχθομαι κακοῖς.

ΑΓΓΕΛΟΣ
πῶς οὖν; κομίζειν, ἢ τί χρὴ τὸν ἄθλιον
δράσαντας ἡμᾶς σῇ χαρίζεσθαι φρενί;

φρόντιζ'· ἐμοῖς δὲ χρώμενος βουλεύμασιν
οὐκ ὠμὸς εἰς σὸν παῖδα δυστυχοῦντ' ἔσει.

ΘΗΣΕΥΣ
κομίζετ' αὐτόν, ὡς ἰδὼν ἐν ὄμμασι
τὸν τἄμ' ἀπαρνηθέντα μὴ χρᾶναι λέχη
λόγοις τ' ἐλέγξω δαιμόνων τε συμφοραῖς.

ΧΟΡΟΣ
σὺ τὰν θεῶν ἄκαμπ-
τον φρένα καὶ βροτῶν
ἄγεις, Κύπρι· σὺν δ'
ὁ ποικιλόπτερος ἀμφιβαλὼν
ὠκυπάτῳ πτερῷ·
ποτᾶται 'πὶ γαῖαν εὐάχητόν θ'
ἁλμυρὸν ἐπὶ πόντον.
θέλγει δ' Ἔρως, ᾧ μαινομένᾳ κραδίᾳ
πτανὸς ἐφορμάσῃ
χρυσοφαής,
φύσιν ὀρεσκόων
σκυλάκων πελαγίων θ' ὅσα τε γᾶ τρέφει,
τὰν Ἅλιος αἰθόμενος δέρκεται,
ἄνδρας τε· συμπάντων δὲ
βασιλῆίδα τιμάν, Κύπρι,
τῶνδε μόνα κρατύνεις.

CHORUS. Thou, Cypris, dost ply the stubborn hearts of gods and mortals, and with thee is he of varied plume that circles round on swiftest wing. He darts over the earth and the tuneful briny deep. Eros the winged, gleaming with gold. He enchants with a heart-frenzy all whom he assails; he charms the natures of the young beasts on the mountains, and those of the sea, as many as earth sustains and the gleaming sun beholds, and men also. Over these all, Cypris, dost thou alone hold queenly sway.

32. [Artemis appears aloft.]

ARTEMIS. You, the nobly born child of Aegeus, do I bid hearken: Leto's maiden Artemis addresses you.

Theseus, why, miserable man, do you take pleasure in these circumstances, when you have slain your son unrighteously, crediting for things secret the lying tales of your wife? But not secret is the retribution that has overtaken you. Why do you not hide your body in shame in Tartarus beneath the earth, or change your being to a bird of the sky, to fly far from this woe? You can have no portion in the life of good men.

Hear, Theseus, the state of your sorrows; I shall not make it easy for you, but cause you pain. For this purpose have I come, to reveal to you the righteous heart of your son that he may die with honor, and also the frenzy of your wife and, in a sense, her nobleness.

Stung by the darts of that goddess most hateful to us who delight in virginity, your wife became enamored of your son. With her

a. Do you think the goddess Artemis is right in telling Theseus the truth?

b. Does Artemis say that Theseus is guiltless in this matter?

will she tried to overcome Cypris, but was ruined, unwittingly, by the devices of her nurse, who revealed her passion to your son, under pledge of secrecy. As became a righteous man, he yielded not to her proposals. But neither did he repudiate the oath he had sworn, though vilely treated by you; for a pious man he was. But she feared an investigation, and wrote lying writings, and destroyed your son by guile. Yet you believed her.

THESEUS. Woe is me!

ARTEMIS. Does the tale sting you, Theseus? But stay quiet and hear what happened thereafter, that you may groan the more. You know that you had three true curses from your father? Of these you have misused one, against your own son, base villain, when you could have used it against some enemy. Your father of the sea, though kindly disposed, granted as much as he was bound to; for he had promised. But to him and to me alike do you appear base; for you awaited neither pledge nor sign of oracles, you neither made examination nor left proof to length of time; but quicker than became you, you hurled curses upon your son and slew him.

THESEUS. Lady, let me perish!

ARTEMIS. Dreadful was your act. Nevertheless, even for you it is possible to attain forgiveness. It was Aphrodite, sating her wrath, who willed these things to happen. The gods have this rule: none will cross the course of another's humor; we stand aside always. Yet, if I did not fear Zeus, I would never have stooped to this dishonor-to let die the man I loved most of all

mortals. As for your sin, in the first place your ignorance acquits you of malice; secondly, your wife's death beggared argument and forced your judgment.

Upon you in chief have these woes burst forth, but the sorrow is mine too. The gods have little joy in the death of the pious; but the wicked we destroy with their children and their houses.

33. [Enter Hippolytus supported by attendants.]

CHORUS. Lo! Hither comes the pitiable man: mangled are his youthful flesh and his fair head. O the misery of this cause! What a double grief, launched from Heaven, has come to these halls.

HIPPOLYTUS. Ah! Ah! Oh! Oh! An unfortunate am I. By the unjust imprecations of an unjust father am I mangled, ah, miserably. Woe is me, woe! Pains shoot through my head, a spasm darts through my brain. Hold, I will rest my failing body.

O hateful chariot team, fed by my own hand, you have utterly destroyed me, you have utterly slain me. Alas, alas! 'Fore the gods, gently, slaves, take hold of my wounded body with your hands. Who stands at my side to the right? Carefully raise me, carry me evenly, the ill-starred, accursed by my father's errors. Zeus, Zeus, do you see this? Here am I, the pious, the reverent, here am I, who excelled all in temperance-to Hades manifest I go; I have lost my life utterly. In vain have I toiled at the labors of piety toward men.

Ah, ah! Ah, ah! The pain, now the pain is come: let me go, ah me! Let Death the Healer come upon me.

a. Hippolytus seems to be asking Zeus the question "Is this the reward of piety?" or "Is this what a man gets for being good?" To what extent is Hippolytus pious or good?

b. The problem of evil (Why do good people suffer?) has been treated numerous times in literature, e.g., in the book of JOB. Can you cite other examples?

c. Is there an answer or solution to the problem of evil?

Come, come and destroy the unhappy wretch. For a two-edged sword I yearn, to cut myself in pieces and lay my life to rest. O ill-starred curse of my father! The evil of bloodguilty kinsmen, ancestors of old, finds its issue in me and tarries not; it comes upon me-why, when I am in no way guilty of evil? Woe is me, woe! How can I free my life from these unfeeling sufferings? Masterful Death, lay my miseries to rest in the blackness of thy night!

34. ARTEMIS [who has remained upon her platform unobserved]. Ah, unhappy man! To what a calamity are you yoked! Your own nobility of heart has destroyed you.

HIPPOLYTUS. Ah, breath of divine fragrance! Even in the midst of evils I perceive thee, and my body is alleviated. Artemis the goddess is in this place.

ARTEMIS. She is, hapless man; and of the gods most friendly to you.

HIPPOLYTUS. You see how it is with me, Lady,-how pitiful-

ARTEMIS. I see. But gods may not weep.

HIPPOLYTUS. Your huntsman, your henchman, is no more-

ARTEMIS. Ah, no. Very dear to me you are, even in your death.

HIPPOLYTUS. The keeper of your horses, the guardian of your images.

ARTEMIS. Pernicious Cypris has devised it so.

HIPPOLYTUS. Ah me! I recognize the deity that ruined me.

ARTEMIS. She was aggrieved fc: the worship she missed; she hated you for your chastity.

HIPPOLYTUS. The three of us has Cypris destroyed; I perceive it.

ΑΡΤΕΜΙΣ
ὦ τλῆμον, οἵᾳ συμφορᾷ συνεζύγης·
τὸ δ' εὐγενές σε τῶν φρενῶν ἀπώλεσεν.

ΙΠΠΟΛΥΤΟΣ
ἆα·
ὦ θεῖον ὀδμῆς πνεῦμα· καὶ γὰρ ἐν κακοῖς
ὢν ἠσθόμην σου κἀνεκουφίσθην δέμας·
ἔστ' ἐν τόποισι τοισίδ' Ἄρτεμις θεά;

ΑΡΤΕΜΙΣ
ὦ τλῆμον, ἔστι, σοί γε φιλτάτη θεῶν.

ΙΠΠΟΛΥΤΟΣ
ὁρᾷς με, δέσποιν', ὡς ἔχω, τὸν ἄθλιον;

ΑΡΤΕΜΙΣ
ὁρῶ· κατ' ὄσσων δ' οὐ θέμις βαλεῖν δάκρυ.

ΙΠΠΟΛΥΤΟΣ
οὐκ ἔστι σοι γυναγὸς οὐδ' ὑπηρέτης,

ΑΡΤΕΜΙΣ
οὐ δῆτ'· ἀτάρ μοι προσφιλὴς γ' ἀπόλλυσαι.

ΙΠΠΟΛΥΤΟΣ
οὐδ' ἱππονώμας οὐδ' ἀγαλμάτων φύλαξ.

ΑΡΤΕΜΙΣ
Κύπρις γὰρ ἡ πανοῦργος ὧδ' ἐμήσατο.

ΙΠΠΟΛΥΤΟΣ
ὤμοι· φρονῶ δὴ δαίμον' ἥ μ' ἀπώλεσε.

ΑΡΤΕΜΙΣ
τιμῆς ἐμέμφθη, σωφρονοῦντι δ' ἤχθετο.

ΙΠΠΟΛΥΤΟΣ
τρεῖς ὄντας ἡμᾶς ὤλεσ', ἤσθημαι, Κύπρις.

ΑΡΤΕΜΙΣ
πατέρα γε καὶ σὲ καὶ τρίτην ξυνάορον.

ΙΠΠΟΛΥΤΟΣ
ᾤμωξα τοίνυν καὶ πατρὸς δυσπραξίας.

ΑΡΤΕΜΙΣ
ἐξηπατήθη δαίμονος βουλεύμασιν.

ΙΠΠΟΛΥΤΟΣ
ὦ δυστάλας σὺ τῆσδε συμφορᾶς, πάτερ.

ΘΗΣΕΥΣ
δλωλα, τέκνον, οὐδέ μοι χαρις βίου.

ΙΠΠΟΛΥΤΟΣ
στένω σὲ μᾶλλον ἢ 'μὲ τῆς ἁμαρτίας.

ARTEMIS. Your father and you and the third, his wife.

HIPPOLYTUS. I mourn too for my father's catastrophe.

ARTEMIS. He was deceived by a deity's scheming.

HIPPOLYTUS. Ah, unhappy father! What a calamity is yours.

THESEUS. I am ruined, child; life has no pleasure for me.

HIPPOLYTUS. For your sake rather than for mine do I groan for this mistake.

THESEUS. Would that I were a corpse, child, instead of you.

HIPPOLYTUS. Ah, bitter gifts of your father Poseidon!

THESEUS. O that the prayer had never come to my mouth!

HIPPOLYTUS. Why? You would have killed me in any case; you were so infuriated.

THESEUS. Yes; my wits were confused by the gods.

HIPPOLYTUS. Ah! Would that the human race might bring a curse on the gods!

ΘΗΣΕΥΣ
ὰ γὰρ γενοίμην, τέκνον, ἀντὶ σοῦ νεκρός.

ΙΠΠΟΛΥΤΟΣ
ὦ δῶρα πατρὸς σοῦ Ποσειδῶνος πικρά.

ΘΗΣΕΥΣ
ὡς μήποτ' ἐλθεῖν ὠφελ' εἰς τοὐμὸν στόμα.

ΙΠΠΟΛΥΤΟΣ
τί δ'; ἔκτανές τἂν μ', ὡς τότ' ἦσθ' ὠργισμένος.

ΘΗΣΕΥΣ
δόξῃς γὰρ ἡμὲν πρὸς θεῶν ἐσφαλμένοι.

ΙΠΠΟΛΥΤΟΣ
φεῦ·
εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος.

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35. ARTEMIS. Let be. Though you are buried in the darkness of earth, I shall not forget Goddess Cypris. It was she who willed the wrath that has fallen on you, because you were pious and pure of heart. With these arrows of mine from which there is no escape I will wreak vengeance with my own hand upon another mortal-whoever is most dear to her. To you, sore sufferer, I shall vouchsafe in return for these evils the highest of honors in the city of Troezen. Maidens unwed shall shear their tresses for you before their bridal night, and you shall reap as your reward through the long ages to come the bountiful sorrow of tears. Ever shall virgins cherish you, sing-

a. What do you think of Artemis' threat to avenge Hippolytus?

b. Does Hippolytus deserve the honors that Artemis promises him?

ing songs in your honor, and Phaedra's love for you shall not fall into silent oblivion.

And you, son of ancient Aegeus, take your child into your arms and clasp him close. Unwittingly did you destroy him. It is but natural for humans to err when gods put it in their way. And you I bid, Hippolytus, not to hate your father. You understand the doom by which you were ruined.

Farewell! For me it is not lawful to look on death or to pollute my eyes with the gasps of the dying. I see that you are now near that sad case.

[Artemis vanishes.]

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36. HIPPOLYTUS. Farewell, blessed maiden, in thy going! Right easily do you forsake our long companionship. My father I absolve from all blame, as you request; for in the past also I obeyed your counsels.

Ah! Ah! Already the darkness is shrouding my eyes. Take me, father, raise me up.

THESEUS. Ah me, child, what are you doing to wretched me?

HIPPOLYTUS. I am gone. Already I see the gates of the dead.

THESEUS. Will you leave me with my hands defiled?

HIPPOLYTUS. Nay, I free you from guilt for this death.

THESEUS. What do you say? Do you set me free of this bloodshed?

HIPPOLYTUS. I call to witness Artemis, mistress of the bow.

THESEUS. Best beloved, how noble do you show yourself to your father!

HIPPOLYTUS. Pray to obtain such sons—true-born.

THESEUS. Woe for your good and pious heart!

ΙΠΠΟΛΥΤΟΣ
χαίρουσα καὶ σὺ στεῖχε, παρθέν' ὀλβία·
μακρὰν δὲ λείπεις ῥᾳδίως ὁμιλίαν.
λύω δὲ νεῖκος πατρὶ χρῃζούσης σέθεν·
καὶ γὰρ πάροιθε σοῖς ἐπειθόμην λόγοις.
αἰαῖ, κατ' ὄσσων κιγχάνει μ' ἤδη σκότος·
λαβοῦ, πάτερ, μου καὶ κατόρθωσον δέμας.

ΘΗΣΕΥΣ
ὤμοι, τέκνον, τί δρᾷς με τὸν δυσδαίμονα;

ΙΠΠΟΛΥΤΟΣ
θνῄσκω καὶ δὴ νεκρέων ὁρῶ πύλας.

ΘΗΣΕΥΣ
ἦ τὴν ἐμὴν ἄναγνον ἐκλιπὼν φρένα;[1]

ΙΠΠΟΛΥΤΟΣ
οὐ δῆτ', ἐπεί σε τοῦδ' ἐλεύθερῶ φόνου.

ΘΗΣΕΥΣ
τί φῄς; ἀφίης αἵματός μ' ἐλεύθερον;

ΙΠΠΟΛΥΤΟΣ
τὴν τοξόδαμνον παρθένον μαρτύρομαι.

ΘΗΣΕΥΣ
ὦ φίλταθ', ὡς γενναῖος ἐκφαίνει πατρί.

ΙΠΠΟΛΥΤΟΣ
τοιοῦνδε παίδων γνησίων εὖχου τυχεῖν.

ΘΗΣΕΥΣ
ὤμοι φρενὸς σῆς εὐσεβοῦς τε κἀγαθῆς.

ΙΠΠΟΛΥΤΟΣ
ὦ χαῖρε καὶ σύ, χαῖρε πολλά μοι, πάτερ.

ΘΗΣΕΥΣ
μή νυν προδῷς με, τέκνον, ἀλλὰ καρτέρει.

ΙΠΠΟΛΥΤΟΣ
κεκαρτέρηται τἄμ'· δλωλα γάρ, πάτερ·
κρύψον δέ μου πρόσωπον ὡς τάχος πέπλοις.

ΘΗΣΕΥΣ
ὦ κλεινὸν Ἀθηνῶν Παλλάδος θ' ὁρίσματα,
οἷον στερήσεσθ' ἀνδρός. ὦ τλήμων ἐγώ·
ὡς πολλά, Κύπρι, σῶν κακῶν μεμνήσομαι.

ΧΟΡΟΣ
κοινὸν τόδ' ἄχος πᾶσι πολίταις
ἦλθεν ἀέλπτως.
πολλῶν δακρύων ἔσται πίτυλος·
τῶν γὰρ μεγάλων ἀξιοπενθεῖς
φῆμαι μᾶλλον κατέχουσιν.

HIPPOLYTUS. Farewell, a long farewell, to you, my father.

THESEUS. Forsake me not, child; bear up!

HIPPOLYTUS. My bearing up is done. Father, I have died. Quickly hide my face with garments.

THESEUS. O glorious Athens, realm of Pallas, what a man you are losing! My grief! Long will I remember the evil you have done, O Cypris!

CHORUS. Upon all the citizens has this common grief come unexpected: there shall be a downpouring of many a tear. The fame of the great endures, commanding sorrow.

[Exeunt.]

37. The last song of the chorus alludes to the death of Pericles, which happened shortly before the presentation of this play. Euripides changed the original ending to suit the occasion.

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